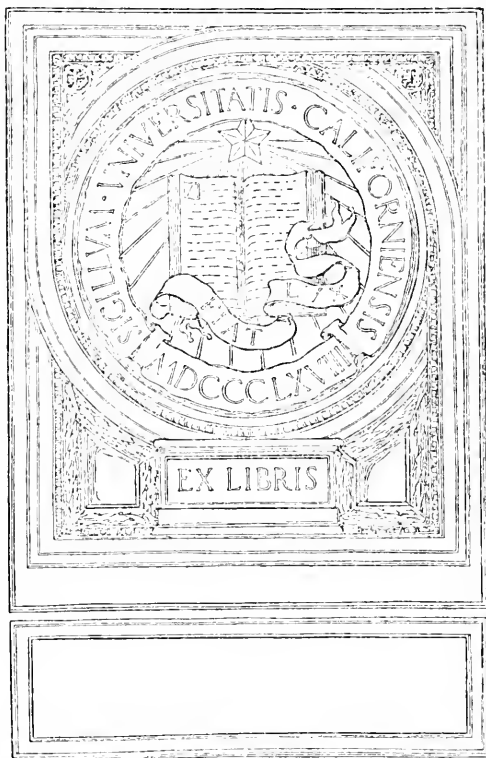


SEATTLE PLAYS

BY
RICHARD L. BROWN

UNIVERSITY OF CALIFORNIA
AT LOS ANGELES





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LATIN PLAYS

FOR STUDENT PERFORMANCES
AND READING

BY

JOHN J. SCHLICHER

GINN AND COMPANY

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ABSTRACTS TO VOLUME
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PREFACE

The plays in this volume have been written chiefly for performances by students and for rapid oral reading by high-school pupils and others in the early stages of Latin study. Translation and previous preparation are of course not excluded, and for this use of the book a vocabulary and brief notes have been added. The object of the plays is to supply the need, which everyone who teaches high-school classes has felt, of easy and varied conversational Latin which shall be fairly substantial and have some connection with the regular reading of the pupils, and shall at the same time be interesting to them as boys and girls.

The necessity for more actual handling of the language than is possible in the authors commonly read in schools is too apparent to require comment. Pupils usually know grammar enough to read, and they frequently have a good vocabulary. What they lack is an experience with the language which will carry them along with enough speed to make it seem a real means of expression; the Latin of the required authors is much too complex and too far removed from the ordinary train of their thinking and speaking to serve this purpose. The slowness of their early reading in Latin deprives them of several advantages which the study of the modern languages offers in large measure. It breaks the continuity of thought from

PREFACE

sentence to sentence and even from clause to clause, and compels the pupils to begin their task over and over again, with little benefit from what they have read before. With only a small section of the text in their minds, they are of necessity driven back to the dictionary and the grammar at every step, and they fail to get that sense of continuity and momentum which is the life of linguistic expression.

The plays are intended, therefore, to be supplementary to the regular reading of the classroom and, incidentally, to create a more lively interest in the authors themselves and in Roman life. Two of the seven are closely connected with Cæsar, two with Cicero, one with Virgil, and one with Ovid. The vocabulary used in the plays consists of about fifteen hundred words, of which nearly fourteen hundred are found in those portions of Cæsar, Cicero, and Virgil which are usually read. Of the rest, about seventy are so closely connected with these words as to give no additional trouble, and only about fifty are entirely new. These are chiefly the names of various articles and persons occurring in the plays, exclamations, forms of greeting, and the like. The plays are arranged in the order in which they will naturally appeal to the pupil as he proceeds in his course, and they are, to a certain degree, progressive in difficulty. But they are all sufficiently simple to be read without much trouble in the second year, or even at the end of the first. They may incidentally be made to serve as a sort of prospectus of the whole high-school course at a time when many pupils are easily discouraged and inclined to give up the study prematurely as uninteresting.

PREFACE

When a performance is undertaken, the degree of accuracy which is to be observed in dress, furniture, etc. will depend on time and circumstances and on the inclination of the participants. Information about these matters may be readily obtained from such books as Johnston's "Private Life of the Romans," Gulick's "Life of the Ancient Greeks," and "Harper's Dictionary of Classical Literature and Antiquities" (see especially the articles on *vestis*, *domus*, and *exercitus*, with the cross references to other articles which they contain; also the articles on *cena*, *mola*, and *fons*). Help for the dress of soldiers may also be found in any good illustrated edition of Cæsar. Much valuable information of a practical kind with reference to the various preparations for a performance may be obtained from an article by Professor D. D. Hains, entitled "The Presentation of Classical Plays," in the *Classical Journal* for May, 1914.

When the plays are not performed, but read, an interesting and profitable exercise may be arranged by assigning the parts to the various pupils and having them read these in Latin from the book. Such a reading may be preceded by a certain amount of preparation, so that the meaning will be perfectly clear and the text can be read with appreciation and expression. Those who are thinking of a performance will wish to go through several, if not all, of the plays in this way, before deciding on the one they will present.

The stage directions which have been inserted will often help the pupil to appreciate the situation and to read or speak the lines with more interest and vigor. They are

PREFACE

intended to be suggestive rather than obligatory, and may be modified for an actual performance to suit the individual performers, the occasion, and the construction of the stage.

To the lists of characters preceding the plays are added, in each instance, the numbers of the scenes in which the characters appear. It will thus be found easy to combine two or more of the shorter parts, and to have them read or spoken by the same pupil if necessary.

The little songs which occur in several of the plays have been set to simple tunes, which are grouped together immediately after the text of the last play.

J. J. S.

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SACCUS MALORUM

SACCUS MALORUM

(The Sack of Apples)

PERSONAE

PUERĪ I, II, and III, three Roman boys, brothers and cousins
(Scenes I, II, III, IV)

PUELLAE I, II, III, and IV, four Roman girls, their sisters
(Scenes I, II, III, IV)

TRĀNIŌ, an old man living outside of the city (Scenes II, IV)

ANICULA, an old woman, his wife (Scene II)

MĀTER, mother and aunt of the boys and girls (Scenes III, IV)

PATER, father and uncle of the same (Scenes III, IV)

SCAPHA, an old woman, servant in the family (Scene III)

APPĀRITOR, an attendant at court (Scenes III, IV)

AGRICOLA, a farmer, neighbor of Tranio (Scenes III, IV)

IŪDEX, a judge (Scene IV)

VĒNDITOR MĀLŌRUM, an apple-vender (Scene IV)

SILENT CHARACTERS, men and women, spectators at the trial
(Scene IV)

PLACE: Rome

TIME: The first and second days of vacation

SACCUS MALORUM

SCENE I

The court of a Roman house. Three Boys, brothers and cousins, in vacation time.

PUER I

Dis agō grātiās quod iam in lūdum ire nōn oportet.
Tandem facere possumus quidquid volumus.

PUER II

Ita. Neque sub magistrō sedēre et discere necesse est per tōtum diem. Certō sciō illum vehementer dolēre quod nōbīs pēnsa dare nōn possit.

PUER III

Dic quid agāmus. Id māgis cūrō quam quid magister putet dē lūdō.

PUER I

Cūr nōn vēnātum eāmus? Avunculus mihi dixit ubi leporēs invenire possēmus.

PUER II

Quasi tū leporem capere possis. Celerius ire nōn potes quam testūdō.

PUER I

Fac periculum. Adfirmō tibi mē celerius leporem sequi quam tū piscem capere posse.

SACCUS MALORUM

PUER III

Piscātum eāmus. Magnōs piscēs capiāmus. Ego duās lineās habeō novās.

PUER I

Ego vērari mālim. Arcum habeō optimum et sagittās, quibus facile leporēs et aquilās interficiam.

PUER II

Aquilās? Mihi vidēris magnam rem factūrus esse, si vicinī gallinam interficiās.

PUER I

Tū autem nē lapidem quidem conicere potes in agrum. Dolēs quod arcum nōn habēs.

PUER II

Vel vērāminī vel piscāte. Si quid capiētis, quod sciō nihil futūrum esse, ego libenter tōtam praedam portābō domum. Nōn timeō nē onus mihi sit grave.

PUER III

Omnia sunt parāta. Ego lineās meās adferam, tū [Pointing to Puer I] arcum tuum et sagittās. Amicus noster [Pointing with his thumb at Puer II] praedam reportābit. Iam eāmus.

As they are about to go, four Girls, their sisters, come on the stage

PUELLA I

Heus, puerī, quid agitis? Cavēte nē magister vōs videat. Sine dubiō vōs aliquid facere cōstituistis quod facere nōn dēbētis.

PUER II

Hem, quid vōs vultis? Puellās nōn vocāvimus.

SCENE I

PUELLA II

Vērum est. Hoc scīmus. Nōs nōn vocāvistis. Tamen hic sumus. Præterea in animō est quaerere quid vōs agātis.

PUELLA III

Nōlite tam ferōcēs esse. Nōs quoque aliquid facere possumus, si volumus. *[The boys laugh.]*

PUER III

Aliquid facere! *[The boys laugh.]* Ūnam rem vōs bene facere potestis — domi manēre. Id vōbīs est optimum.

PUELLA IV

[Turning up her nose] Putātis sine dubiō vōs esse hominēs sapientissimōs. *[The boys laugh.]*

PUER I

[Turning to go and beckoning] Venīte, pueri! Tempus nōn est morandi et loquendi cum puellis. Eāmus.

PUER III

[As the boys wave their hands to the girls] Valēte, puellulae! Este semper bonae puellulae! *[The boys go.]*

PUELLA IV

[Indignantly] Putant vērō sē esse magnōs virōs et facere posse quod velint.

PUELLA I

Nōbīs autem domi manendum est. Nōnne hoc est dūrum? Pueris licet piscātum ire et vērātum. Puellae nihil facere possunt.

PUELLA II

Quid si nōs quoque aliquid agāmus?

SACCUS MALORUM

CETERAE

[*Excitedly*] Id faciāmus. Id faciāmus.

PUELLA III

Quid autem? Dicere facilius est quam facere. Praeterea, nōne scītis mātrem nōs domī manēre iussisse?

PUELLA II

Māter abest, neque intrā quattuor hōrās redibit. Ante id tempus nōs quoque redibimus.

PUELLA III

Quō tandem eāmus? Dīc nōbīs, quid in animō habeās.

PUELLA II

Ego nōn dicō quō aut quid. Sed aliquid facere cupiō. Si semper domī manendum est, paene nihil interest utrum intrā lūdum sīmus an extrā lūdum.

PUELLA I

Quid si puerōs sequāmur et videāmus quid factūrī sint?

CETERAE

[*Clapping their hands*] Probē! Optimē!

PUELLA IV

[*Hugging Puella I*] Tē amō. Tū es multō sapientior quam puerī.

PUELLA III

Quōmodo eāmus? Nam hīs vestimentis per urbem et in agrōs ire nōn audēmus.

PUELLA I

Māter multa vestimenta habet. Eīs nōs cēlāre possumus, ut nēmō nōs cognōscat.

SCENE I

PUELLA III

Quid autem māter dicet? Nōnne irāta erit?

PUELLA II

Māter longum iter facit. Quattuor hōrās aberit. Ante reditum eius vestimenta erunt in locō suō.

PUELLA IV

Hīc habeo vēstimentum. [*Picking up a shawl from a chair and muffling herself in it, speaks in a changed voice*] Quis iam mē cognōscet? Ego sum fēmina quīnquāgintā annōrum.

[*Walks about with a stoop like an old woman. The others laugh and clap their hands.*]

PUELLA II

Agite, properāte, quaerāmus vēstimenta.

[*Runs out and returns almost at once with an armful of clothes in which they muffle themselves.*]

PUELLA I

[*While Puella II is gone, in great glee*] Iam puerīs ostendēmus quid puellae facere possint. Nōnne mirābuntur nōs mulierēs?

[*Meanwhile the girls have disguised themselves, and go out excitedly, Puella IV still acting the old woman in an exaggerated manner.*]

SACCUS MALORUM

SCENE II

The highway outside of town. The entrance to a small hut is at one side of the stage. The Boys come in from the other side, two of them with fishing poles and the other, PUER I, with a bow and arrows. PUER III carries a small fish dangling from a string.

PUER I

[*Wearily*] Ego sum dēfessus. Utinam domī essēmus. Sum valdē dēfessus.

PUER II

Ego autem aliquid ēsse cupiō. Fame iam cōfectus sum.

PUER I

Id nōs quoque cupimus.

PUER III

Piscem habēmus. [*Holding up the fish*] Hunc fortasse ēsse possimus.

PUER I

Nōn est satis. Ego elephantum dēvorārem, si elephantum habērem.

PUER II

Cūr nōn ūteris arcū tuō?

PUER I

Nōn eris tam facētus, si sciēs quid tibi sit ūtile.

PUER III

Ecce casam. [*Pointing to the hut*] Ibi fortasse est cibus. Adcāmus et videāmus.

PUER I

Hīc putō hominem habitāre. Si cibum nōn dat, ipsum dēvorābimus.

SCENE II

PUER II

[*To Puer I*] Tū adi et pultā iānuam.

PUER III

Ego pultābō. Ego nōn timeō, etiam sī canem habet ingentem. [*Goes to the door and knocks. As no one opens, he knocks again, louder*] Heus, nēmōn hic habitat?

TRANIO

[*Coming out*] Quis hic pultat? Visne iānuam frangere? Putāsne mē aurēs nōn habēre?

PUER III

Id nōn dubitō. Pultāvī modo ita ut audire possēs.

TRANIO

Quid vultis?

PUER III

Habēsne cibum? Nam dēfessī sumus et fame cōfectī.

TRANIO

Habeō cibum, sī vōs pecūniam habētis.

PUER III

[*Reaching in his pocket*] Hic habeō sestertium, quem tibi dabō.

TRANIO

Sestertium ūnum? Nōn satis est.

[*The others fumble in their clothes and finally hand him each a piece of money. The old man turns over the coins, bites them, and examines them carefully.*]

PUER I

Nē timuerīs. Bonum argentum est. Quid autem tū nōbīs datūrus es?

SACCUS MALORUM

TRANIO

Manēte. Aliquid quaeram.

[Goes back into the hut. The boys lean their poles against it.]

PUER II

Spērō cum celeriter reditūrum esse. Numquam in tōtā vītā meā tantā fame cruciātus sum.

TRANIO

[Returning with a sack of apples, which has a name on it]
Haec accipite — mālā cum saccō. Sunt bona.

PUER I

Sive bona, sive mala, sī mālā sunt, ea bona putāmus.
[Looks into the sack. Each boy takes an apple.] Grātiās agimus, pater. Valē.

TRANIO

Et vōs valēte. *[The boys start away with their poles, etc., one carrying the sack on his shoulder, and each of them eating an apple. Tranio stands in the door for a while and looks after them. Then he counts his money over again. Finally, in a pleased tone, he speaks to himself]* Quattuor sestertiōs prō ūnō saccō, prō quō nē quadrantem quidem dedī. Hoc dicere volō, *[Confidentially to the audience]* invēnī saccum in hortō vicinī meī *[Pointing with his thumb]*. Nōn est male gestum. *[Walks into the house.]*

The four Girls come along following the boys. They are dressed in the Mother's clothes, as at the end of Scene I

PUELLA I

Timeō nē errāverimus. Scītisne quō itinere redire possīmus?

SCENE II

PUELLA II

Redire? Ego nōn redibō. Puerōs sequi volō ut videam quid agant.

PUELLA I

Tamen, sī eādem viā nōn eāmus —

PUELLA II

Sī dē viā sollicita es, ad hanc casam adeāmus et quaerāmus. [*Goes to the door of the hut and knocks. An Old Woman comes out.*] Dic, māter, vidistine trēs puerōs hāc viā euntēs?

ANICULA

Trēs puerōs nōn vīdī. Quid vultis?

PUELLA III

Istī puerī domō fūgērunt, neque usquam reperīri possunt. Eōs quaerimus.

ANICULA

Quaerite igitur. Ego nihil sciō.

PUELLA III

Tamen rē vērā eōs quaerimus. Fortasse vir tuus de illis dicere potest.

ANICULA

Fortasse. Eum vocābō. [*Goes into the house calling*] Trāniō! Trāniō!

TRANIO

[*Appearing in a few seconds*] Quid vultis?

PUELLA III

Trēs puerōs quaerimus, quī effūgērunt. Sī hāc viā iērunt, petimus ut nōs certiōrēs faciās.

SACCUS MALORUM

TRANIO

Quid mihi dabit, sī vōbīs vērē dicam dē puerīs?

PUELLA I

Accipe sestertium. [Giving him a coin.

TRANIO

[After examining the coin] Grātiās agō. Es bona puella.

PUELLA III

Quid dicis dē puerīs? Id scīre cupimus.

TRANIO

Paulō ante trēs puerōs vīdī hic praetereuntēs.

PUELLA I

Num quid portāvērunt?

TRANIO

Habēbant lineās et arcum et ūnum piscem et saccum plēnum mālōrum.

PUELLA IV

Saccum plēnum mālōrum? Miror ubi saccum istum invēnerint.

TRANIO

Id reperire potestis, sī cōs cōnsecūtae critis priusquam omnia mālā comēderint. Valēte. [Goes back into the house.]

PUELLA IV

Hoc mihi mīrum vidētur — saccum plēnum mālōrum.

PUELLA II

Nōn tam mīror dē mālīs quam ūnum ex eīs habēre cupiō.

SCENE III

PUELLA I

Eāmus celeriter. Nisi id faciēmus, nē ūnum quidem mālum erit reliquum.

PUELLA III

Ita. Eāmus. Eāmus. [*They go quickly, following the boys.*]

SCENE III

The court of a house, as in Scene I. There is no one on the stage at first.

MATER

[*Behind the scenes*] Scapha! Scapha! [*Entering*] Ubi ancilla iam sit nesciō. Neque puerōs neque puellās videō, quamquam sevērīs verbīs imperāvī ut puellae in domō manērent. Trēs gradūs vix fēcī extrā iānuam, iam omnēs abiērunt. Scapha!

SCAPHA

[*Enters excitedly*] Adsum, domina mea.

MATER

Iam diū adesse dēbēbās. Bis tē vocāre coācta sum.

SCAPHA

Veniam petō, domina. Eram sollicita propter puellās.

MATER

Sicut ego sum. Ubi sunt filiae meae?

SCAPHA

Cum paulō ante rediissent, per scālās ēscendērunt in tēctum, ubi iam sedent.

MATER

Sedent in tēctō aedium? Puellae in tēctō sedent? Scapha, es insānā mente, nescīs quid dicās.

SACCUS MALORUM

SCAPHA

Utinam quod dicō falsum esset. Sī mihi nōn crēdis, tuīs oculīs vidēre licet.

[The women walk to the side of the stage and look upward where Scapha points.]

MATER

[Horrificed] Puellae! Quis hoc umquam crēdidisset? Puellae! Statim dēscendite! Statim! *[After looking up a while longer as if watching their descent]* Iam cum in lūdum nōn eunt, docēmur quanta beneficia magistrō dēbeāmus.

SCAPHA

Vērū est, domina. Tamen sunt parvae. Ignōscendum est, sī nōn tam sapientēs sunt quam adultī hominēs.

MATER

[As the Girls straggle in, each eating an apple, and one of them with the sack, now nearly empty] Nōnne vōbīs imperāvī ut bonae essētis dum redīrem? Quid habētis in istō saccō?

PUELLA II

Sunt mālā, mātēr mea, mālā bona.

MATER

Mālā? Unde mālā accēpistis?

PUELLA II

Nē irāta sīs, mātēr. Paulisper tantum āfuimus. Vidēre volēbāmus quid puerī agerent.

MATER

Id nōn quaesivī. Scīre volō quis vōbīs istum saccum dederit.

[Pointing at the sack.]

SCENE III

PUELLA III

Eum invēnimus in viā.

MATER

In viā? Posthāc in viam nōn exhibitis. Id prōvidēbō. Iam hīc cōnsidite circum mēnsam et reliqua mālā ad cēnam parāte. [*Shaking her finger at them*] Nēve ūnum mālum gustāverītis.

[They lay aside the apples they are eating and begin paring the rest in crestfallen silence. The Mother sits down to sew. Nothing is said for a while. Scapha goes out.]

PATER

[Enters and stops in surprise when he sees the girls all at work. He speaks to himself, much pleased and rubbing his hands] Haec est disciplina maiōrum. Hoc laudō. *[To his wife]* Miror tamen cūr omnēs tam diligenter labōrent. Nōn ita eās cognōvī ante hunc diem. Quid puellās nostrās tam subitō mūtāvit?

MATER

Est supplicium prō eārum dēlictō.

PATER

Hem, id suspicātus sum. Bene est, sī modo aliquid agant quod sit ūtile. *[Meantime a tramping and thumping is heard outside. The Father turns toward the noise]* Quid illud est?

The three Boys enter, two of them supporting the third, PUER II, between them. He limps badly. The Father speaks.

Quid vidēō? Militēs sine dubiō ex proeliō redeuntēs. Dīcite, quis Gallus aut Germānus hunc Rōmānum vulnerāvit?

SACCUS MALORUM

PUER I

Nōn vulnerātus est. Cecidit.

[They have deposited Puer II on a bench, where the mother makes him comfortable with a cushion. While the following lines are spoken, she continues her sewing. The girls look on wistfully, but continue their work.]

PATER

Num hostis eum fugāvit, ut satis celeriter currere nōn posset? Erat fortis hostis, sine dubiō. Cūr eum vōs nōn in fugam dedistis? Hostēs fugandī sunt, nōn fugiendī.

PUER III

Agricola quīdam in nōs saevum canem mīsīt, quī mordēre parātus erat, nisi fūgissēmus. Ita piscem nostrum amīsimus.

PATER

Pisces? Quantus erat piscis ille?

PUER III

[His hands about three feet apart] Erat tam longus. Magnus piscis erat.

PATER

Male factum! Tōtam praedam reliquistis in manibus hostium.

PUER III

Ita. Neque piscem solum. Magnum saccum quoque amīsimus, mālōrum plēnum.

[The girls exchange significant looks, and whisper and nod to each other.]

SCENE III

PATER

Id erat stultum. Nam canis, ut mihi vidētur, mālā nōluit. Pisce sōlō sine dubiō contentus fuisset. Saccum mālōrum plēnum melius erat domum portāre.

[The girls try to keep from laughing out loud.]

MATER

[Picking up the sack from the table] Estne hic saccus quem āmisistis?

PUER I

Nesciō. Est nostrō saccō similis.

APPARITOR

[Outside a loud knocking is heard and a voice calling] Aperīte iānuam. Magistrātus iubet aperīre iānuam.

PATER

[Going to the door, opens it. They all look on in astonishment; several of the girls leave the table to see what is going on. When the door is opened, an Apparitor comes in, followed by a Farmer in a sheepskin cloak. The Father addresses them gravely] Haec est mea domus. Sī quid sceleris hic occultātum putātis, licet quaerere.

APPARITOR

Eōs quaerimus quī saccum cum mālīs ab hōc homine abstulērunt.

AGRICOLA

Saccum quem mihi ex hortō abstulērunt, meō nōmine inscriptum. Erant bona mālā, erat novus saccus.

PATER

[Taking the sack from the table] Eratne huic saccō similis?

SACCUS MALORUM

AGRICOLA

[*Surprised*] Hic ipse est meus saccus. Ut vidētis, meō nōmine inscriptus est. [*Pointing at the name on the sack*] Meus saccus est. Quī eum habuit, fūr est, pūniendus est.

[*The girls look frightened. The Farmer keeps the sack and holds it tightly under his arm.*]

PATER

Nihil hārum rērum intellegō. Tuus est fortasse saccus, sed certō sciō nēminem ex hīs eum tibi iniūstē abstulisse.

PUER III

Est saccus quem nōs ab homine aliquō ēmimus. Erat plēnus mālōrum. Quattuor sestertiōs ei dedimus prō saccō.

APPARITOR

[*Sarcastically*] Hanc fābulam nōn facile est crēdere. Nōn est vērī simile puerōs saccum mālōrum plēnum ēmissee pecūniā.

AGRICOLA

Ego sciō hunc saccum cum mālīs ex hortō meō ablātum esse.

APPARITOR

[*Assuming authority*] Fūrem quaerimus. Vōs habebātis saccum. Apud iūdicem patefaciendum est quōmodo eō saccō potitī sitis. Quārē in iūdicium ire necesse est. Quis ex vōbīs saccum habuit? Eum enim accūsāmus.

PUER I

Nōs saccum ēmimus.

PUELLA I

Nōs autem saccum invēnimus.

SCENE IV

MATER

Ego saccum in manibus habuī.

PATER

Saccus est in meā domō. Quem nostrum accūsātis?

APPARITOR

[*Scratching his head, slowly and thoughtfully*] Vōs saccum ēmistis [*Pointing to the boys, and screwing up his face in thought*]. Vōs saccum invēnistis [*Pointing to the girls*]. Tū saccum in manibus habuisti [*Pointing to the Mother*]. Tū autem saccum in domō habuisti [*Pointing to the Father. After scratching his head again, he gets a bright idea*] Tandem! Audite! Omnēs vōs in iūdicium vocō, crās ad hōram tertiam. Cūrāte ut adsitis.

[*Turns and walks off stiffly and pompously, followed by the Farmer, who looks back just before he reaches the end of the stage, and shakes his staff at the boys.*]

SCENE IV

A spot in the Forum. At one end of the stage a Judge sits in a chair, which is on a platform a little higher than the floor. Near him at the back of the stage is the Apparitor, stiffly facing the audience. Several people are hanging about, among them Tranio. The Farmer stands before the Judge with the empty sack under his arm.

IUDEX

[*Speaking to the Farmer*] Dīcis tibi ex hortō saccum plēnum mālōrum ablātum esse.

AGRICOLA

Ita dicō. Erant bona māla, est novus saccus. [*Showing the sack*] Māla nōn minus quīnque sestertiis aestimanda sunt.

SACCUS MALORUM

IUDEx

Potest esse ut dicis. Tamen sī eum nōn reperiēmus quī saccum abstulit, nesciō quōmodo quīnque sestertiōs tuōs recipere possis.

AGRICOLA

Sciō quis saccum meum habuerit. Invēnī fūrēs. Petō ut eōs addūcī iubeās.

IUDEx

Accūsāsne illōs hominēs fūrti?

AGRICOLA

Eōs vērō accūsō. Saccum in eōrum domō, in eōrum manibus vidī. Praetereā appāritor ipse [*Pointing to the Attendant*] eōs vidit.

IUDEx

[*To the Apparitor*] Appāritor, quid respondēs ad haec?

APPARITOR

Est vērū quod agricola dixit.

IUDEx

Eōs accēdere iubeō.

[*The Apparitor walks out pompously. A Street Vender comes in with a little tray before him, suspended from his shoulders, on which are apples.*]

VENDITOR MALORUM

[*Calling in a high, long-drawn, singsong voice*] Māla bona!
Māla magna! Decem māla emite sestertiō!

[*As he passes along, one or two of the bystanders take up an apple, look at it, smell it, and lay it down again. He keeps on shouting as he slowly passes from one to another.*]

SCENE IV

Enter APPARITOR, as he left, followed by the Father, the Mother, the four Girls, and the three Boys, who line up before the Judge.

APPARITOR

Hominēs quōs iussistī adducō.

[Then he resumes his original position.]

IUDEx

Accūsātī estis ab hōc homine *[Pointing to the Farmer]*, quod saccum plēnum mālōrum ei ex hortō abstulerītis. Sī quid dicere vultis, licet.

PATER

Est falsum. Saccum nōn abstulimus. Māla nōn abstulimus, neque ego neque quisquam ex hīs.

[Pointing to his family.]

IUDEx

Agricola, cuius rei hōs hominēs accūsās?

AGRICOLA

Dicō eōs meum saccum et mea māla in domō suā habuisse, in saccō nōmen meum, Gaī Furnī, inscriptum esse *[Showing the sack]*. Hīs dē causīs eōs fūrti accūsō.

IUDEx

Habēbātisne saccum in domō vestrā, istō nōmine inscriptum?

PATER

Habēbāmus.

IUDEx

Habētisne māla quae in saccō erant?

PATER

Habuimus māla, iam nōn habēmus. Nam omnia comēdimus.

SACCUS MALORUM

IUDEX

[*To the Father*] Quam multa m̄ala ēdistī? ~

PATER

Duo.

IUDEX

[*To the Mother*] Quam multa tū?

MATER

Ūnum solum.

IUDEX

[*To the girls*] Quam multa vōs?

PUELLA I

Quaeque nostrum tria m̄ala habuit.

IUDEX

[*To the boys*] Et vōs, quam multa quisque ex vōbīs comēdit?

PUER I

Oblitus sum. Fortasse decem comēdī, fortasse vigintī. Sciō mē nōn plūra ēdisse quam hī.

[*Pointing to the other boys.*]
IUDEX

[*To the girls*] Quid aliud fēcistis?

PUELLA I

Saccum invēnimus in viā.

IUDEX

[*To the boys*] Et vōs, quid fēcistis?

PUER I

Saccum ēmimus ab homine quōdam, cui quattuor sestertiōs dedimus.

SCENE IV

IUDEx

Ubi habitat iste homō ?

PUER I

Nōn longē ab urbe.

IUDEx

Cūr extrā urbem iistis ?

PUER I

Piscātum ibāmus et vēnātum.

IUDEx

Satis est. Manēte paulisper, dum lēgēs inspiciam.

[They retire toward the other side of the stage while the Judge opens a big book which has been lying by his side, and looks about in it as if having difficulty in finding what he wants. Meantime the Apple-vender begins crying his wares again, offering them to the Farmer, who still stands near the Judge's chair.]

AGRICOLA

[Taking up an apple, in surprise] Haec sunt ex meō hortō.
Sunt mea mālā. Tūne ea ex hortō abstulistī ?

[He takes the Vender by the arm and holds him fast.]

VENDITOR MALORUM

Ea nōn abstulī, sed ēmī ab homine quī ea per viam
nōn longē ab hōc locō vēndēbat.

[The Farmer continues to hold him fast, while the apples roll on the ground, where they are picked up by the happy bystanders.]

IUDEx

[Having finished his inspection, in a loud voice] Silentium !
Iubeō silentium ! *[They are silent, but the Farmer keeps his hold]*

SACCUS MALORUM

on the Vender.] In lēgibus inveniō nōn satis esse causae cūr hī hominēs [*Pointing to the family*] condemnandī sint. Tamen suspectī sunt. Quārē liberārī nōn possunt, priusquam alia indicia adlāta sint. Agricola, quid aliud dīcis ?

AGRICOLA

Dicō hunc hominem mea mālā vēndere.

[*The crowd presses closer, among them Tranio.*]

VENDITOR MALORUM

[*Violently to the Farmer*] Manūs abstinē! Mē liberā! Mālā tua ex hortō nōn abstulī. [*Turning he sees Tranio, and points at him*] Ab illō homine haec mālā ēmī. Illi quattuor sestertiōs dedi.

IUDEX

[*Has been looking on, and now gives a signal to the Apparitor, who pushes through the crowd and arrests Tranio, and brings him before the Judge. The Farmer sees this, but still holds the Vender fast. The crowd falls back in such a way that the family stand in view of the audience. The Judge speaks to Tranio, who is held by the Apparitor to the end of the scene*] Dic mihi nōmen tuum.

TRANIO

Ego sum Trāniō.

IUDEX

Ubi habitās ?

TRANIO

Extrā urbem.

IUDEX

Unde mālā accēpisti quae huic hominī [*Pointing to the Vender*] vēndidisti ?

TRANIO

Ea invēnī.

SCENE IV

IUDEx

Ubi?

TRANIO

In hortō vicinī meī.

IUDEx

[*To the Farmer*] Agricola, cognōvistīne hunc?

AGRICOLA

Eum vērō cognōvī. Est vicīnus meus, Trāniō.

IUDEx

Vidistīne eum umquam in hortō tuō?

AGRICOLA

Saepe iam.

IUDEx

Deditne tibi pecūniam prō mālīs?

AGRICOLA

Nihil umquam, quod sciam.

IUDEx

Satis est. Audite iūdicium. [*All listen.*] Hunc hominem, Trāniōnem, iūdicō esse fūrem. Eum condemnō fūrti. Prō quōque saccō quem in hortō huius agricolae invēnit, huic agricolae quattuor sestertiōs dēbet. Praetereā sex mēnsēs in hortō huius agricolae labōret sine mercēde. Vōs autem [*Turning to the family*], et pater et māter et pueri et puellae, omnēs estōte liberī.

[*The Apparitor drags off Tranio, while the Farmer still holds the Vender, who pulls him off the stage. The boys and girls rush toward the Judge, who smiles as they come.*]

SACCUS MALORUM

PUERI ET PUELLAE

Grātiās maximās agimus. Es bonus homō.

PUER I

[*Shouting*] Quis est bonus homō?

OMNES

[*As loud as they can*] Iūdex!

TIRONES

TIRONES

(The Recruits)

PERSONAE

LŪCIA, }
TERTULLA } two sisters (Scenes I, II, III, IV, V)

MĀTER, their mother (Scenes I, II, III, IV)

PATER, their father (Scenes I, II, III, IV)

MĀRCUS, their brother (Scenes I, II, III)

QUĪNTUS, son of a friend of the family (Scenes I, II, III, IV, V)

MULIERĒS I and II, two old women selling cakes (Scene II)

SERVUS, an old servant of the family (Scene III)

APPĀRITOR, an attendant upon Caesar (Scenes IV, V)

CAESAR, governor of Gaul (Scene V)

SILENT CHARACTERS, two men and two boys (Scene II)

PLACE: A town in Cisalpine Gaul.

TIME: From early spring to late fall, 58 B.C.

TIRONES

SCENE I

The atrium of a Roman house in a town of northern Italy, not far from the Alps. At the rear of the stage, against the wall, is a small shrine of the household gods. It is the day of the Liberalia, 58 B.C., and the two daughters of the household are engaged in decorating the shrine with garlands.

LUCIA

Brevi tempore omnia erunt parāta. Ubi putās hanc corōnam pulcherrimē pendēre ?

[Holding a small wreath at several places to try its effect.]

TERTULLA

— Ibi nōn placet. Hic putō. *[Pointing.]*

LUCIA

Si hic pendēbit, alia illic *[Pointing]* pōnenda erit. Neque aliam habēmus.

TERTULLA

Est tam parva *[Taking the garland]*, pulchra tamen. Pulchrior erit in capite quam in sacellō. *[Putting it on her head]* Nōne ita placet ?

LUCIA

Maximē. Si tibi hodiē corōna gerenda esset, nūllō aliō locō tam pulchra vidērētur quam in capite tuō. Hic autem nōn est noster diēs.

TIRONES

TERTULLA

[*Taking the garland from her head*] Est frātris diēs fēstus, hoc sciō. [*Suddenly getting an idea*] Quid sī in frātris capite corōnam pōnāmus? [*Delighted*] Nōne id sit pulcherrimum, pulcherrimum?

LUCIA

Timeō ut hoc frātrī tantum placeat quantum tibi placet. Cognōvistī puerōs, quam ferōcēs sint. Gladiōs et hastās et aliās rēs tālēs habēre mālint. Dē corōnis dubitō.

MATER

[*Coming in with a white toga over her arm, which she lays carefully on the table*] Suntne omnia parāta? Iam tempus est. Nam pater et frāter mox aderunt.

TERTULLA

Nōne tibi haec placent [*Pointing to the decorations*] ? Nōne sunt pulcherrima?

MATER

Sunt valdē pulchra, valdē. Frātrī quoque putō haec grāta fore. Quid autem fiet eā corōnā quam in manū tenēs?

TERTULLA

Id nesciō. Locus idōneus est neque in sacellō neque in pariete. Igitur in frātris capite eam pōnere mālimus. Quid tū arbitrāris?

MATER

Hōc frāter certē gaudēbit, praesertim sī fiet ā vōbis. Nōn tamen corōnātus ire potest per viās. Quārē suādēō ut eum ōrnētis simul atque ātrium intrāverit; deinde ut corōnam auferātis cum togā virilī indūtus sit.

SCENE I

TERTULLA

Faciēmus quod suādēs. Ambō nōs eum corōnābimus.
[*Steps are heard.*] Audite. Iam adpropinquant.

[*The girls go on tiptoe to the entrance and stand on each side of it. Then when their Father and Brother come in, they step up behind the latter and place the garland on his head. He feels the garland with his hand, then smiles at his sisters, who look at him in admiration. Then they follow their father to the shrine. Here the latter pours an offering of meal and wine on the altar, and then turns to his son, who stands by modestly. The boy has on the toga praetexta, and has a bulla about his neck.*]

PATER

Iam, mī fili, adolēvistī. Pueritia trānsācta est. Viri mūnera accipienda sunt. Ante hōs deōs, quī mē et maiōrēs nostrōs adulēscentēs vidērunt puerilia dēpōnentēs et sūmentēs virilia, tibi togam praetextam iam adimō [*Takes off the boy's toga and hangs it by the side of the shrine*]. Haec bulla quoque, quae comes pueritiae tuae adhūc fuit, iam Laribus cōsecrētur [*Takes off the bulla and lays it on the altar*]. Vir es iam, puer esse dēsinis. Cum hāc togā tibi iūra et officia virōrum sūmenda sunt. [*Putting on him the toga virilis, which his wife hands to him*] Vir fortis esse dēbet. Vir patriam suam amat et dēfendit. Ut dignus sis maiōribus tuis, cupiō et spērō.

[*Shakes his son's hand warmly, as do also the Mother and sisters. Tertulla takes off the garland and puts it on her own head. While they are engaged in this, QUINTUS comes in, already dressed in the man's toga.*]

TIRONES

PATER

— Salvē, Quīnte. Ut videō, tū quoque hodiē vir factus es. [*Shaking him by the hand*] Gaudeō patriam tam multōs et fortēs adulēscētēs habēre quī eam dēfendant. Nōnne nōbiscum ibis ad templum?

QUINTUS

Sī vōbis placet, libenter ibō. Meō patrī enim longiōre viā ad templum eundum erat, ut mēcum ire nōn posset.

PATER

Pater tuus est cīvis optimus, quī nōn sua tantum, sed aliōrum onera sustinet. Cūrā ut ei sis similis.

[*Meantime the others have shaken hands with Quintus.*]

TERTULLA

Ut mihi vidētur, nōn rēctē indūtus eris togā virili, nisi corōnā eris indūtus. [*Puts the garland on his head.*]

QUINTUS

— [*Bowing to her*] Grātiās agō quod mihi id dedistī quod deerat.

TERTULLA

Nē errēs, diū corōnam nōn habēbis. Nam quod puerō est idōneum, virō nōn est.

[*Takes the garland from his head and puts it on her own.*]

MATER

Cavē tū nē ipsa puer fiās. Ista lūdibria virginem nōn decent.

[*Tertulla takes off the garland and appears ashamed of what she has done. Quintus walks toward her, and as she looks up, holds out his hand. She gives him the garland with a smile, and he hides it under his toga.*]

SCENE II

PATER

Iam prope tempus est ut proficiscāmur.

MATER

Nōs breviōre viā ibimus atque vōs ad ārās expectābimus. Valēte.

[She and the girls go out. Quintus kisses his hand to Tertulla, who turns to look at him as she goes out.]

SCENE II

A street near the temple. At the back of the stage, some distance apart, are seated two old Women, each with a stand before her, on which is a small altar and some thin cakes for sale.

MULIER I

Diū iam expectāmus, neque quisquam hāc viā accessit. Timeō nē liba nostra hodiē nōn emantur. Multis Liberālibus iam eōdem locō sēdī: numquam necesse fuit tam diū expectāre dum emptor veniret.

MULIER II

Neque melior fortūna est mea. Aliā viā eunt hodiē, sine dubiō. Nōn esset mirandum, si nēmō veniret. Nam, ut dicitur, fit cōscriptiō militum per tōtam prōvinciam nostram. Belli temporibus, si filiōs habērem, ego quoque eōs puerōs quam virōs esse māllem. Pueri saltem ab hostibus nōn interficiuntur.

MULIER I

[Nodding significantly] Nōs dē hāc rē dicere possumus. Tuus vir in Āfricā, meus in bellō Cimbricō interfectus est. Illa erant tempora miserrima et periculōsa.

TIRONES

MULIER II

Nūllum est tempus quod nōn sit miserum. Etiam si pāx est in nostrā terrā, in aliā tamen semper pugnātur. Iam Caesar, quī hanc provinciam obtinet, trāns Alpēs bellum parat.

MULIER I

Itaque omnibus quī hodiē togam virilem sūment, sine dubiō cum eō trāns Alpēs eundum erit. [*Sadly*] Minima pars eōrum redibit.

Enter the Mother with LUCIA and TERTULLA. They take up a position between the two women

MATER

Hōc locō cōsistāmus. Hāc viā ibunt omnēs ex nostrā viciniā. Hīc eōs optimē vidēre possumus.

LUCIA

[*After they have waited a little while*] Mīror nēminem prae-terīre. In proximā viā multōs vīdimus quī ad templum ibant.

TERTULLA

[*Looking down the street*] Iam veniunt. Vidēte.

Two Boys with their Fathers come along the street, the Boys stopping to buy cakes of the women, which they carry away with them in their hands. Each woman puts a small offering on her altar whenever she sells a cake. The two men bow to the Mother as they pass.

LUCIA

Spērō nostrōs mox ventūrōs esse. Hōs ignōtōs vidēre nōlō.

SCENE II

MATER

Nōn sunt ignōtī. Habitābant in nostrā viā cum vōs parvae essētis.

LUCIA

Nēminem ex eīs umquam vidisse videor. Vōs, qui multōs annōs nātī estis, tōtam urbem cognōvistis.

TERTULLA

Sciō eōs iam nōn longē abesse. Nam nōbiscum paene eōdem tempore profecti sunt. Em, [*Pointing down the street*] iam adpropinquant. Iam eōs videō.

LUCIA

[*Looking*] Patrem videō et Mārcum. Ubi autem est Quīntus?

TERTULLA

Malōs oculōs habēs, ut mihi vidētur. Nōnne vidēs Quīntum post patrem euntem?

LUCIA

Iam videō. Tam parvus est ut post virum adultum nōn videātur.

TERTULLA

Ego eum vidī ab initiō, etsi post patrem erat. Quārē dicō tuōs oculōs nōn esse bonōs.

MATER

Tacēte, puellae. Quid dicet pater, si vōs audiet clāmantēs in mediā viā? Iam attendite.

The Father and the Boys come in, and wave their hands to the Mother and Sisters, who do likewise; QUINTUS waves his hand repeatedly to TERTULLA, who in turn looks at him and smiles.

TIRONES

After they have bought their cakes, they pass on, QUINTUS being last. When he passes TERTULLA, he slips the garland out from under his toga and hands it to her. She hides it quickly, to keep the rest from seeing it. QUINTUS turns, just as he passes off the stage, and the two wave their hands and smile as before.

LUCIA

[*Noticing this*] Nōn mīrum est tē Quīntum tam bene vidēre posse. Nam ille tē sōlam videt.

TERTULLA

Ego patrem et frātre tam bene vīdī quam tē videō.

LUCIA

[*To her Mother*] Quam diū expectandum est, dum revertantur ?

MATER

Paulisper tantum. Ecce, eī quōs antea vidimus iam redeunt.

The Fathers and Sons who went by first come back, and pass across the stage, the two Sons marching proudly in front.

LUCIA

[*After a little while, during which they look in the direction from which these came*] Dēfessa sum manendō.

MATER

Si manēre nōn vultis, eīs obviam eāmus. Deinde per forum domum redire poterimus. Ibi plūrēs erunt hominēs.

PUELLAE

Eāmus. Eāmus.

[*The Mother and daughters go toward the temple.*

SCENE III

MULIER I

Ibi erunt plūrēs hominēs sine dubiō. Melius esset nōs quoque sedēre in forō. Hic enim nihil prōficimus.

[Rises and begins gathering up her cakes as the curtain falls.]

SCENE III

The atrium of a Roman house, as in Scene I. The Mother is seated near one end of the stage, sewing. TERTULLA and QUINTUS, who is now dressed as a soldier, are standing together some distance away. The girl has a flower in her hair and is looking at him in admiration. The time is several weeks after the preceding scenes.

TERTULLA

Iam mihi tōtus miles esse vidēris. Dic quid hodiē in forō ēgerītis.

QUINTUS

Quid ēgerīmus? Iūrāvimus in verba imperātōris, qui nōs monet ut iter facere parātī sīmus.

TERTULLA

Licetne scire quid iūrāverītis? Multōs hostēs vōs interfectūrōs esse, ut suspicor.

QUINTUS

Pollicitī sumus nōs imperātōris imperiō audientēs fore, patriam nōs et rem pūblicam dēfēnsūrōs, semper memorēs fore virtūtis maiōrum quā Rōma per multōs annōs dēfēnsa atque cōfirmāta sit.

TERTULLA

Aderatne ipse Caesar?

TIRONES

QUINTUS

Aderat ac breviter nōs adlocūtus est.

TERTULLA

— Cōsīdās, quaesō, et nārrēs quid vōbīs dixerit. [*Sitting down*] Nōn dubitō quīn magnopere vōs laudāverit.

QUINTUS

Nōlī putāre milītēs omnēs diēs et hōrās laudārī. Nōn laudāmur nisi quid ēgimus quod laude dignum sit. Multō saepius monēmur ut fortēs sīmus et memorēs cuius urbis sīmus cīvēs.

TERTULLA

Ut tū dīcis, Caesar mihi sevērus esse vidētur, cum clēmētem eum semper et benevolentem putāverim.

QUINTUS

Et clēmēns et benevolēns est in locō. Clēmētiā sōlā proelia facere et hostēs vincere nōn potest.

TERTULLA

Dixitne quō tempore vōs proficīscī oportēret? Id maximē cūrō.

QUINTUS

Dixit militem semper parātum esse dēbēre, ut omnibus hōrīs pugnāre posset prō patriā.

TERTULLA

Num vōbīs hodiē aut crās proficīscendum est?

QUINTUS

Nōn putō nōs diū morātūrōs esse. Nam Helvētiīs dixit esse in animō iter facere per prōvinciam, quod prohibendum

SCENE III

est. Quārē exercitum sine morā cum trāns Alpēs ductūrum esse arbitror.

TERTULLA

Ēheu, spērō id nōn fore, praesertim hōc annī tempore, cum avēs cantent in arboribus et prāta omnia sint flōribus complēta. Cūr bellum nōn differātur in hiemem? Quantō gaudiō fruāmur, sī tū et Mārcus manēre possitis.

QUINTUS

Oblivisceris nōs esse militēs, quī nōn id faciunt quod volunt, sed id quod imperātur. Flōrēs erunt pulchrī, etiam sī nōs erimus trāns Alpēs, [*Looking at her hair*] et pulcherimōs omnium tū semper invenire poteris.

TERTULLA

[*Taking the flower from her hair, smelling it, and stroking its petals*] Nōne est suāvis, suāvissimus?

[*Turns to see that her mother is not looking, then quickly presses it to her lips and fastens it to the young man's coat.*]

QUINTUS

Grātiās maximās agō prō dōnō tam pulchrō. Hunc flōrem diligenter servābō. [*Smelling it.*]

TERTULLA

[*Pouting*] Flōrem servābis et puellae obliviscēris, nisi fallor.

QUINTUS

Hōc modō vērius dicitur: Etiam sī flōrem nōn servābō, tamen puellae nōn obliviscar.

TERTULLA

[*Shaking her finger at him*] Cavē quid dicās. Verba tua memoriā tenēbō, etiam sī alia obliviscar omnia.

TIRONES

Enter MARCUS, also dressed as a soldier. He is waving a letter in his hand, and is followed by LUCIA

MARCUS

Māter, soror, Quīnte, omnēs audīte. Epistulam accēpi quam avunculus mihi scrīpsit ab exercitū.

[They get up eagerly and come to him, reaching for the letter.]

MATER

Epistulam ā frātre meō? Quid agit? Estne bonā valētūdine?

MARCUS

Nihil dīcit dē valētūdine. Dē bellō dicit, dē Gallis et Helvētiīs.

MATER

Sī dē bellō scrīpsit, est sine dubiō salvus. Sī aeger esset aut sī vulnerātus, id scrīpsisset. Lege epistulam clārā vōce, ut omnēs audiāmus quid in eā sit.

MARCUS

[Assuming a pose and clearing his throat] "C. Semprōnius Mārcō suō salūtem. Sī mēcum fuissēs, cognōvissēs quam magnīs itineribus Caesar contenderet. Per Cisalpīnam Galliam, per Alpēs, per Allobrogēs, nē ūnum quidem diem intermisimus. Dūrissimum iter erat per Alpēs, ubi nōn solum urbēs nullās nec oppida invēnimus, sed paene nihil erat quod ederēmus aut biberēmus. Quōmodo incolae in illis saxīs vīvere possint nesciō. Potius in silvā apud bēstiās habitāre mālīm. Sī numquam aliō tempore, tum certē dis grātiās ēgimus, cum, montibus tandem superātis, campōs sub pedibus vīdimus. Ilīc iam vēr est; in Alpibus autem nihil nisi hiems. Satis tamen est labōrandum. Timet

SCENE III

Caesar nē Helvētīi trāns Rhodanum et per provinciam nostram iter faciant. Itaque diēs noctēsque ab omnibus cōpiis rīpa flūminis mūnītur. Ipse in Ītaliā profectus est, ut novās legiōnēs cōscriberet. Spērō cum illis vōs quoque ad exercitum ventūrōs esse. Sī glōriam cupiētis, hīc impetrābitur. Valē.” [*Waving the letter in the air*] Ō fortūnam maximam, quod ad exercitum ībimus ! Ibi rēs aguntur. Ibi glōriam quaerēmus.

LUCIA

Labōrem, ut mihi vidētur. Nōlī putāre tōtōs diēs militum glōriā complētōs esse.

MARCUS

Quid tū scīs dē bellō et glōriā ?

LUCIA

Id sciō quod dīcīt avunculus in epistulā. Satis labōris dīcīt sē habēre, glōriam autem spērāre.

MARCUS

Abī, tū es puella, tū es imperīta hārum rērum.

LUCIA

Et imperīta libenter manēbō. Sive crēdis, sive nōn crēdis quod dixī, reperiēs nōn omnia esse glōriōsa.

The Father comes in, followed by a Bearded Slave who carries two soldier's cloaks, which he lays on the table, and two large bundles, which he puts on the floor. Then he goes out.

PATER

Iam parātī sumus. Haec sunt saga quae vōbīs ēmī. Videāmus num satis magna sint.

[The boys put on the cloaks, while the women walk around them, smoothing down the cloaks and feeling of the cloth, and looking them over critically.]

TIRONES

MATER

Mihi quidem pulchra et pretiōsa nōn videntur. Ubi haec ēmistī?

PATER

In forō. Iam cōfecta erant.

MATER

Id quod putāvī.

PATER

Opus erat celeritāte. Caesar enim, ut dicitur, hāc nocte proficīscī statuit.

MATER

Hāc nocte? Utinam paucōs diēs morārētur. Vix puerōs nostrōs militēs fierī vidimus, cum eōs iam āmittimus.

MARCUS

[*Cheerfully*] Nōlī timēre, māter. Nōndum āmissi sumus. Spērō mē saepe domum reditūrum esse antequam āmittar.

MATER

Nē obliviscāris parentum et sorōrum. Nōs tuī certē nōn obliviscēmur. Omnibus diēbus dē tē cōgitābimus. Saepe etiam scribite epistulās, ut sciāmus quid agātis.

TERTULLA

[*To Quintus*] Et tū mihi scribēs epistulās multās et longās.

QUINTUS

Plūrimās scribam et longissimās. Omnia tibi nārrābō.

LUCIA

Bene sciō quid in istis epistulis futūrum sit. Nihil de bellō, nihil de Gallis, ūnum verbum aut duo dē parentibus

SCENE III

et sorōre, tōta reliqua epistula erit de flōribus et de avibus quae cantant in arboribus. [*Wags her head as she says this.*]

TERTULLA

Nisi tacēs, cūrābō ut nē ūnum quidem verbum dē tē scribātur.

MATER

[*Stepping between them*] Dēsinite iūrgāre, et vōs gerite ut adultās virginēs decet. Nōnne scītis frātre[m] vestrum abitūrum esse, quem per duōs annōs fortasse nōn vidēbitis? [*A trumpet blast is heard*] Cūr tubā canitur?

PATER

Signum est ut milītēs sē parent ad profectiōnem. [*The trumpet is heard again.*] Iam dīcendum est, "Valē." [*He shakes hands with his son and then with Quintus*] Este fortēs iuvenēs. Memorēs este rei pūblicae.

MATER

[*Shaking her son's hand and holding it fast*] Cūrā ut bonus sis puer nēve patris et māt[er]is obliviscāris.

[*While she shakes hands with Quintus, Lucia shakes hands with her brother and then with Quintus, without saying anything. When Tertulla, who is last, grasps Quintus' hand, she bends her head to smell the flower on his coat.*]

TERTULLA

[*Still holding Quintus' hand, as the rest are starting to go out*] Nē obliviscāris flōris nostrī.

[*When the rest are gone, she drops his hand, reluctantly, and goes back to sit down with averted face. The slave returns with hat, cloak, and staff, and begins taking up the bundles.*]

TIRONES

TERTULLA

[*Looking up, comes to him quickly and touches his arm with her hand*] Manē paulisper. Est quod tibi dicere velim.
[*He puts down the bundles.*] Tūne cum pueris ibis?

SERVUS

Ita. Atque cum eis manēre mē iussit dominus.

TERTULLA

[*Taking his hand*] Eōs tuēre, quaesō, non frātre[m] solum,
sed Quintum — maximē.

SERVUS

[*Shaking her hand*] Faciam quod poterō.

TERTULLA

Eōs adiuvā. Si quid accidat, fac nōs certiōrēs.

SERVUS

Fortem et fidēlem mē reperiēs.

TERTULLA

[*Pulling out a purse and handing it to him*] Hoc accipe.
Est tuum.

SERVUS

[*Taking it, gratefully*] Grātiās maximās agō, domina.
[*Picking up the bundles, turns back before going out*] Valē,
domina.

[*Tertulla stands still for a few seconds, then stretches
out her arms toward the door, and the curtain falls.*]

SCENE IV

SCENE IV

The same atrium as in the last scene, about six months later. There is no one on the stage at first. Then QUINTUS enters, disguised as the slave, with a false beard and a staff, and dressed in the slave's cloak and hat.

QUINTUS

[Coming in cautiously, he looks all about him and in every part of the room, and occasionally listens; then he takes off his hat and beard, and lays them on the table with his staff] Iam is sum rūsus quī sum. Id multō facilius est quam agere servum. Interim angor cōgitāns quōmodo servus iste militem tirōnem agat. Timeō nē tōtam rem cognōverint. Sī id accidit, tum āctum est, Quīte, dē capite tuō. Exsilium est minima poena quae exspectārī possit. Sed cūr mē his rēbus sollicitārī patiar? Maximam rem omnium, ut spērāvī, adsecūtus sum. Sum in ipsā domō puellae meae, quam sī vidēbō, sī eius dulcem vōcem audire licēbit, etiam sī statim redire necesse sit, contentus erō. Nam in eius oculis tōtam vitam positam esse sentiō. Dum illa mē amet, omnia perīcula, omnēs labōrēs libenter suscipiam. Neque exsilium verear, neque mortem, nisi quod ibi puellam meam vidēre nōn possim. *[After a pause]* Magnopere mīror ubi sit. *[Turning his head]* Tōta domus ab hominibus vacua esse vidētur. Manendum est tamen. Aliud agere nōn possum. *[Sits down at the table to wait, and after a little while absent-mindedly picks up a small picture which lies there. Turning it over, he sees it is Tertulla. Kissing the picture, he holds it before him with both hands]* Iam imāginem tuam habeō, vita mea, etiam sī nōn tē ipsam. Tam pulchra es, tam dulcis, etiam in hāc chartā, ut sine tē vīvere nullō modō possim.

TIRONES

[*Kisses the picture again, and puts it in his bosom. Then, listening, gets up quickly, puts on his hat and beard, and hides behind a curtain, just as the Mother and LUCIA enter. During the following dialogue he peeps out now and then, but is not seen by the women. The staff remains on the table.*]

MATER

Mira rēs mihi nārrāta est ā vicinā, sē servum nostrum vīdisse, quem cum Mārcō ad exercitū mīsimus. Nisi optimā fidē esset illa mulier, putārem eius mentem subitō factam esse insānam.

LUCIA

Ubi eum vīdit?

MATER

In forō.

LUCIA

Sī est in oppidō, mīror eum domum nōn vēnisse. Omnēs nōs eum vīdēre velīmus ut quacrāmus dē pueris.

MATER

[*Seeing the staff*] Quis baculum suum in mēnsā reliquit? Baculis hic nōn est locus idōneus.

LUCIA

[*Looking at the staff and taking it up, she holds it out excitedly toward her mother*] Cognōvistine hoc? Ita mē dī ament, est servī nostrī baculum.

MATER

[*Looking at it indifferently*] Vix crēdō. Cūr id putās?

LUCIA

Quod hīc in lignō [*Pointing*] prīma littera nōminis eius incīsa est. Sciō, sciō eius hoc esse baculum. Sciō igitur eum hīc fuisse, neque longē ab hōc locō abesse.

[*Running out with the staff.*]

SCENE IV

MATER

Quid illam puellam iam agitet nesciō. Vix verbum dē baculō locūta est, cum iam aufūgit. Dē servō tamen mīror, sī rē vērā sit in oppidō. Aliquis sine dubiō vīsus est ā vicinā, etiam sī nōn est servus noster. [*Going out.*]

QUINTUS *comes out cautiously from behind the curtain, but as steps are heard approaching, he conceals himself again. Enter the two Sisters with the staff.*

LUCIA

Māter mihi nōn crēdidit, cum dicerem hoc esse servī nostrī baculum. Iam velim eī tū hoc persuādeās.

TERTULLA

Nesciō cuius baculum in manū teneās. Potest esse servī, potest nōn esse. Sī servum ipsum vidērem, tum certō dicere possem.

LUCIA

[*Indignantly*] Numquam putāvī omnēs vōs tam stultōs esse. Dicō hoc esse baculum servī nostrī.

[*Puts it under her arm, and as she does so Quintus reaches out and pulls it away. Lucia screams and turns around. He steps out and pulls off his hat and wig, and laughs.*]

TERTULLA

Hem, Quintus est!

LUCIA

Quid tū hīc agis? [*Tertulla and Quintus rush together and grasp each other's hands, while Lucia runs out to give the alarm*]
Māter! māter! pater!

QUINTUS

Tandem tē habeō. Ō gaudium!

TIRONES

TERTULLA

Paene mē terruistī. Ō Quīnte, gaudeō tē vēnisse. Nēmō cognōvit tē domī esse. Licetne tibi iam domī manēre nōbīscum?

QUINTUS

Vereor nē redeundum sit. Hoc mē facit miserum. Dum licet igitur, dicāmus dē aliīs rēbus. Ut vidēs, nōn oblitus sum flōris nostrī.

TERTULLA

Neque ego. Tōtōs diēs dē tē sōlō cōgitābam.

LUCIA *returns with her Father and Mother, and* QUINTUS
and TERTULLA drop each other's hands.

PATER

Salvē, Quīnte, tē certē nōn expectāvimus.

[*Shaking his hands, as also does the Mother.*]

MATER

Salvē. Quid agit Mārcus noster? Estne bonā valētūdine et bonō animō? Cūr ille tēcum nōn rediit?

QUINTUS

Mārcus est vērū miles. Dicit sē in castris manēre velle cum avunculō.

MATER

Quam diū tū nōbīscum manēbis?

QUINTUS

Nōn diū. Nēmō in exercitū scit mē castra reliquisse. Quārē celerrimē redeundum est.

SCENE IV

PATER

Nēmō in exercitū scīt tē castra reliquisse? Quōmodo id fierī potest? Visne dīcere tē iniussū imperātōris exercitum reliquisse? [*Shaking his finger earnestly*] Cavē, Quinte, nē tibi malum accidat. Celeriter enim reperient tē abesse.

QUINTUS

Id nōn crēdō. Nam servum nostrum meis vestimentis indūtum in locō meō reliquī.

PATER

Hoc mihi nōn placet. Miles imperātōrī pārēre dēbet.

QUINTUS

Pārēbam imperātōrī dum pugnābāmus et castra mūniēbāmus. Iam autem exercitus conlocātus est in hibernis. Caesar ipse in hanc prōvinciam ad conventūs agendōs rediit. Hieme nihil faciendum est quod nōn servus tam bene facere possit quam ego.

PATER

[*Shaking his head*] Tamen mihi nōn placet militem iniussum relinquere exercitum.

LUCIA

Dic quōmodo ex castris effūgeris.

QUINTUS

Factus sum servus. Vidē.

[*Putting on the hat and beard and imitating the slave's walk with the staff. The girls laugh and clap their hands. A knock is heard, and when the Father goes to open the door an Apparitor walks in.*]

TIRONES

APPARITOR

[*Looking about, he walks straight up to Quintus and pulls the beard from his face*] Caesaris iussū mēcum ibis.

[*Quintus follows him out, looking sadly at Tertulla as he passes her. The family watch them go in amazed silence. Tertulla covers her face with her hands and weeps.*]

SCENE V

A room in a public building of the same town, where Caesar has been holding sessions of court. Caesar is seated. The Apparitor stands near by, with his back to the wall.

CAESAR

Trānsācta sunt omnia. Turba discessit. [*To the Apparitor*] Iam adulēscētem addūc, tīrōnem illum, quī iniussū meō exercitum reliquit. [*The Apparitor goes out.*] Stultum puerum, quī putāret per vestimenta servīlia sē effugere posse. Miror quā dē causā id fēcerit.

The Apparitor returns, followed by QUINTUS, whose hands are bound. CAESAR addresses QUINTUS.

Ut mihi nūntiātum est, effūgistī ē castrīs. Cūr illud fēcistī?

QUINTUS

Domum ire cupiēbam.

CAESAR

Nōne amīcus tuus, Mārcus nōmine, nisi fallor, in castrīs mānsit? Ille domum vidēre nōn cupiēbat.

QUINTUS

Mānsit quod eī nōn eadem causa fuit redeundī. Avunculus eius est in exercitū.

SCENE V

CAESAR

Tū autem, ut suspicor, avunculum habēs in citeriōre prōvinciā. Dic mihi quid sit eius nōmen.

QUINTUS

[*Looking on the ground*] Avunculum nōn habeo.

CAESAR

Avum fortasse, aut sorōrem et frātre parvulum, quōs vehementer vidēre cupiēbās?

QUINTUS

Avus est mortuus. Neque frātre neque sorōrem habeo.

CAESAR

Tamen necesse est mē scīre cuius causā domum redieris. Aemulōs meōs cognōscere studeō.

QUINTUS

Dicere nōn possum. Parātus sum poenās dare quantās ā mē petere tibi placēbit.

CAESAR

Dic mihi tandem cūr exercitum reliqueris. Fuistīne dēfessus pugnandō, dēfessus mūniendis castris?

QUINTUS

Omnia haec per aestātem libenter suscepī. Exercitū in hibernis conlocātō nihil vidēbātur quod faciendum esset. Itaque domum vēnī eō cōnsiliō ut statim redirem. Iam rediissem, nisi appāritor mē abdūxisset.

CAESAR

Suādēsne igitur ut hiberna tollantur, ut hieme omnēs militēs domum mittantur?

TIRONES

QUINTUS

Nōn omnēs fortasse, sed eōs quī iūstam causam habeant redeundi.

CAESAR

Dē hōc mihi cōgitandum est, quid sit satis causae. Appāritor, abdūc adulēscētem. Crās fortasse causa magis appārēbit. [*The Apparitor takes Quintus away.*] Iam suspicor [*Nodding wisely*] quae sit illa causa exercitūs relinquiendī. Nōn est avus. Neque frātre[m] neque sorōre[m] habet. Cēterum alii hominēs sunt multi, et virī et fēminae, quī hōc in oppidō habitant. Inter eōs fortasse causa aliqua inveniētur. Vidēbimus. Vidēbimus.

The Apparitor returns.

Extrā iānuam, appāritor, num sunt alii hominēs quī mē cōsulere velint?

APPARITOR

Nēminem vidi nisi duās puellās.

CAESAR

Duās puellās? Rogā quid velint. [*The Apparitor goes out. Caesar laughs*] Tam brevī tempore mē causam illam inventūrum esse vix spērāvī. Miror tamen si satis sit militi, quārē exercitus relinquātur.

The Apparitor returns with LUCIA and TERTULLA, who remain standing shyly near the entrance. CAESAR speaks.

Salvēte, puellae. [*Kindly*] Si quid est quō vōs iuvāre possim, dicite liberē. Faciam quod est in meā potestāte. Nōlite timēre.

LUCIA

Nōs sumus sorōres, et Quīntum petimus, quī in cūstōdiam est trāditus, ut liberētur.

SCENE V

CAESAR

Dicisne de istō Quīntō quī exercitum suum reliquit in Allobrogibus?

LUCIA

Nihil mali facere voluit. Domum vidēre tantum voluit.

CAESAR

Domum tantum? Estne domus vacua an habet incolās?

LUCIA

Habitāmus in eā quattuor, pater et māter et nōs quās vidēs.

CAESAR

Et vōs sine dubiō estis Quīntī sorōrēs. Tālēs sorōrēs ego quoque habēre velim, quae tam fortiter frātris causam dicant.

LUCIA

Nōn est frāter noster, sed frātris amicus. Eius libertātem petimus.

CAESAR

Frātris amicus, sorōribus autem, ut suspicor, est inimicus. Id satis causae mihi nōn vidētur. Si inimicus est, nōn intellegō cūr eius libertātem petātis.

TERTULLA

[*Boldly*] Libertātem eius petō quod mihi ipsī est amicus.

CAESAR

Tuā causā igitur exercitum reliquit? Tuā causā in cūstōdiam est trāditus?

TERTULLA

Id nesciō. Sed hoc sciō, mē gaudēre quod exercitum reliquerit.

TIRONES

CAESAR

Mirum est. Gaudēs eum exercitum reliquisse. Nōn gaudēs eum in cūstōdiam esse trāditum. Tamen utrumque factum est tuā causā. Sī mihi dicēs quid faciam ut duābus dē causīs gaudeās, libenter id faciam.

TERTULLA

Quod exercitum reliquit, gaudeō. Sī eum cūstōdiā liberābis, iterum et multō magis gaudēbē.

CAESAR

Es puella pulchra et callida, quās duās causās optimās esse existimō. [*Sternly*] Appāritor, adulēscēns liberētur.

TERTULLA

[*Joyfully*] Ō Caesar optime, tibi grātiās agō, grātiās agō maximās. [*Caesar smiles upon her benignly as the curtain falls.*]

EXITUS HELVETIORUM

EXITUS HELVETIORUM

(The Departure of the Helvetians)

PERSONAE

SENEX, an old Helvetian (Scene I)

MULIER I, his daughter (Scenes I, II)

PUELLAE, two little girls, her daughters (Scenes I, II)

VICĪNA, a neighbor woman (Scene I)

VIRGŌ, a young Helvetian woman (Scene I)

HELVĒTĪ I, II, and III, three Helvetian men (I in Scenes II, III;
II and III in Scene II)

MAGISTRĀTUS, a Helvetian official (Scene II)

MULIERĒS II, III, and IV, three Helvetian women (Scene II)

MĪLITĒS I, II, III, IV, and V, five Roman soldiers (Scenes III, IV)

LABIĒNUS, Caesar's lieutenant (Scenes III, IV)

PRAECŌ, a herald (Scene IV)

CAESAR, governor of Gaul (Scene IV)

SILENT CHARACTERS, one of the little girls and one of the soldiers
mentioned above; Helvetian women carrying bundles (Scene II)

PLACE: Helvetia and the banks of the Rhone

TIME: The spring of 58 B.C.

EXITUS HELVETIORUM

SCENE I

The inside of a hut in a village of the Helvetians. A woman, Mulier I, is tidying up the room. Her two small daughters are sitting at a table. An Old Man, her father, is sitting at a distance, leaning forward with his hand holding his staff.

SENEX

[*Shaking his head*] Utinam mors mē abstulisset antequam haec mala in domum meam inciderent. Mūtāta sunt omnia in Helvētiā nostrā. Tempus erat cum hominēs ā primīs annis ad senectūtem in agris et oppidis suis viverent, sicut maiōrēs antea vixerant. Si nōn divitēs, tamen beātī erant. Antiquam illam Helvētiam dēsiderō. Novam hanc utinam nē vidissem.

MULIER I

Prandium est parātum, pater. Iam dūdum tē exspectāmus. Nōne vīs ēsse nōbiscum?

SENEX

[*Shaking his head without looking up*] Nōn volō.

MULIER I

Nōli tam trīstis esse semper. Peius omnia fieri possent quam sunt. Mementō nōs omnēs adhūc vivere, etiam si vivimus in paupertāte.

EXITUS HELVETIORUM

PUELLA

[*At the table*] Quam diū morāberis, māter? Famem tolerāre diūtius nōn possumus. Dā nōbīs tandem quod edāmus.

MULIER I

Dēsistite paulisper, ut bonās puellās decet, dum avus ad mēnsam adveniat.

SENEX

Nōlite diūtius mē manēre. Nōn veniō.

MULIER I

Est hoc quidem dūrissimum. Vir meus et filiī absunt ut cibum nōbīs parent. In montibus labōrant inter maxima pericula. Sed gravissimum est iam patrem dēspērāre. Edāmus, cāre pater. Nōnne vidēs ut puellae tē exspectent?

SENEX

Nihil dēsīderō. Edant sōlac, sī volunt.

[*The woman puts bowls with spoons before the children.*]

MULIER I

Edātis licet. Ego et avus posteā veniēmus.

[*The children begin eating, while the woman begins sweeping the room. In a little while the door opens and a Neighbor Woman comes in excitedly.*]

VICINA

Audivistisne nūntium — novissimum? Ēheu, nōs miserōs!

MULIER I

Quem dicis nūntium? Quid accidit?

SCENE I

VICINA

Nōne audivistī? Vicinus noster, quī modo rediit ex urbe, dicit cōstitutum esse ut omnēs Helvētiī patriam suam relinquerent, nēve quid sēcum portārent praeter frūmentum et aliās rēs quae necesse in itinere essent.

MULIER I

[*Shaking her head sadly*] Est miserrimum. Putāvī Orgetorīge mortuō illud periculum nōn iam timendum esse. Is erat auctor omnium miseriārum quibus oppressae sumus.

VICINA

Vērū est. Nihilō minus cōstituērunt facere quod ille semper volēbat, ut relinquerēmus domum, agrum, — caprās et vaccam nostram, quae per omnēs hōs annōs lac et cāseum praebuērunt. Cum haec prōpōnō animō, lacrimās tenēre nōn possum. [*She weeps.*]

MULIER I

Est dūrum. Sed dūrius mihi vidētur caprās nōn habēre et sine lacte vīvere, sicut nōbīs vīvendum est. Si liberī nōn essent, innocentēs parvulae meae, bene contenta essem omnia relinquere, vītam etiam, si hōc modō miseriīs liberārī possēmus.

[*The children come to her and cling to her dress.*]

VICINA

[*Drying her eyes and sobbing*] Tam bonās caprās, tam pulchram vaccam, quae semper sub eōdem tēctō habitābant, paene eiusdem familiae.

EXITUS HELVETIORUM

A Young Woman enters in cheerful excitement. As she does so, the Old Man, who has sat silent till now, gets up, shaking his head, and goes out slowly, thumping with his staff as he goes.

VIRGO

Nōnne vōs scītis quae nūntientur? Tandem, tandem facultās dabitur ex hāc miserā terrā proficiscendī.

MULIER I

Tū quidem lacta es, quasi bona fortūna tibi ēvēnerit.

VIRGO

Rēctē dicis. Bonam fortūnam nactae sumus. Omnibus Helvētiīs quam celerrimē ēmigrandum est. Neque hoc solum. Cōstitutum est ut omnia ignī cresentur, domicilia, stabula, tōta oppida, ut novae sēdēs in novō agrō aliquō quaerantur.

VICINA

Tū es iuvenis. Tū nescīs quid sit patriam relinquere, ubi multōs annōs vītam ēgerīs.

VIRGO

Nec sciō nec cūrō. Hoc tantum sciō, bonam fortūnam nōbīs datam esse, ut hanc dūram, parvam, miseram terram relinquāmus.

The Old Man comes back and stands in silence at one side.

MULIER

Sī hoc vērū est, diūtius nōn cūrō. Eant rēs ut itūrae sunt. Sive vivēmus, ut fame pereāmus, sive statim moriēmur, minimē rēfert. [*Wildly*] Ferte ignem. Domum incendite. Posthāc cum bēstiīs in silvā habitābimus.

SCENE II

PUELLA

[*The children have been looking on in wonder*] Ubi autem mēnsās et lectulōs pōnēmus, sī in silvā erimus? Imber omnia madefaciet.

MULIER I

[*Hugging and kissing them. The young woman turns away in disgust*] Nōlite timēre, cārī liberī, dī fortasse nōs adiuvābunt. Adhūc nōbīs cibum dedēre et vestīmenta. In futūrum quoque, sī eōs colēmus, nōs respicient.

SENEX

[*Suddenly, raising his hands, in a shrill voice*] Hic est finis Helvētiaē!

SCENE II

The camp of the Helvetians on the Rhone. A tent at the back of the stage with a bench beside it. Two Helvetians are sitting on it, one busy with the buckle on a belt, the other with the string of a bow. Another with an enormous mustache is walking back and forth, stopping occasionally, with his hands in his pockets. He speaks first.

HELVETIUS I

Dēfessus sum morandō, manendō, nihil agendō. Sī modo signum darētur prōgrediendī. Quōmodo novās sēdēs occupātūrī sīmus dum nihil agimus, ego quidem nōn intellegō. Sī ducēs nostrī minimam partem eius virtūtis habērent quam Rōmānī habent, iam per prōvinciam eōrum iter fēcissēmus, iam sēdēs nostrās in potestāte habērēmus.

HELVETIUS II

[*In a mocking tone*] Tē hercule ducem esse oportuit. Tū autem nē cum militibus quidem fuistī eō diē quō impetum

EXITUS HELVETIORUM

fēcimus in vāllum Rōmānum. Nōn est tam facile iter facere per prōvinciam quam dicere dē itinere.

HELVETIUS III

Idem ego sentiō. Meīs oculis vīdī mūrum quem extrūxerant. Primum erat flūmen trānseundum, deinde cōnscendendus mūrus, dēnique oppugnanda castella atque cum Rōmānīs ipsis pugnandum. [*To Helvetius I*] Sī tū id facere vīs, mora nōn est per mē quidem. Aggredere !

HELVETIUS I

Omnēs vōs, ut mihi vidētur, terrōre tantō permōtī estis, ut fugiātis, sī modo Rōmānus trāns flūmen spectat. [*In disgust*] Pudet mē tālium civium. Servi Rōmānī estis, nōn Helvētīi.

HELVETIUS II

[*Getting up angrily*] Iam satis est. [*Shaking his fist at Helvetius I*] Id cavē iterum dicās. Sī tibi nōn placet manēre apud Helvētīōs, haec [*Pointing*] est via ad castra Rōmāna. Īre licet per nōs quidem.

HELVETIUS I

Nōli tam ferōx esse. Tū nōn sōlus es Helvētīus. Dicō vōs nihil tam bene posse quam fugere. [*Sarcastically*] Estis bonī militēs !

HELVETIUS III

Nisi tacēbis, reperiēs nōs multō melius posse fugāre quam fugere. [*Shaking his finger at Helvetius I.*]

HELVETIUS I

[*Defiantly*] Dicō quod dixī. Estis servi Rōmānōrum. Pugnāre neque vultis, neque potestis.

SCENE II

HELVETIUS II

Istud diūtius nōn ferēmus. Aut abībis tuā sponte, aut
nōs tē abire cōgēmus.

HELVETIUS I

Facite quidquid vultis. Ego manēbō tam diū quam
mihi placēbit.

[He sits down on the bench and folds his arms. The others lay down the things they have been working with; each takes him by an arm and they push him off the stage in spite of his struggles. In a few seconds they return without him and take up their work.]

HELVETIUS II

Iam, ut putō, habēbimus ōtium. Istum scelestum in
vincula conicī oporteat.

HELVETIUS III

Spērō eum numquam reditūrum esse. Satis est labōris
et periculōrum, etiam sī eius modī hominēs nōn adsunt
quī nōs impedian.

[A blast of the trumpet is heard in the distance.]

HELVETIUS II

Audī! Quid illud portendit?

HELVETIUS III

Ego quidem nesciō.

HELVETIUS II

[Getting up] Venī mēcum. Videāmus.

[They lay down their things on the bench and go out in the direction of the sound. When they are gone,

EXITUS HELVETIORUM

HELVETIUS I *comes back stealthily, looking about to see if they are there. Then he puts on the belt and picks up the bow.*

HELVETIUS I

Dī perdant istōs praedōnēs! Reperient nōn sē sōlōs esse fortēs. Hae rēs [*Holding up the bow and glancing at the belt*] magnō mihi erunt ūsuī. Tamen bonum cōsiliū mihi dedērunt. Faciam quod iussērunt. Ībō in castra Rōmāna. Tum autem, [*Shaking his fist*] amīcī meī, sī vōbiscum in proeliō congregiari, cavēte, cavēte.

[*Nodding his head significantly at these words, he sneaks off the stage. In a little while two women, MULIER I of Scene I and another, with the two Little Girls, come in and sit down on the bench to sew. The girls amuse themselves with their playthings, which they set up in the middle of the stage.*]

MULIER I

[*Looking over a garment*] Numquam vīdī vestimenta tam celeriter scissa et cōfecta. Nūlla iam est pars quae pannīs nōn sit obsita.

[*Holding up the garment, which is patched and full of holes.*]

MULIER II

Mea nōn sunt meliōra. [*Holding up her garment for inspection*] Vidē. Hoc dicō : vehementer mē paenitet Helvētiam reliquisse.

MULIER I

Quid facerēmus? Virī cōstituunt ut omnēs exeant. Mulierēs numquam rogantur quid velint. Pārendum est, sequendum est. Haec est fortūna fēminārum. [*Laying*

SCENE II

aside the garment, calls to one of the girls] Adī iam, filia, ut tibi quoque pannum adsuam.

[The girl comes and stands by the woman, who mends at her dress.

MULIER II

Mīror quod nōndum audīvimus dē lēgātiōne quae missa est ad Dumnorigem. Nūdius tertius iam abiērunt. Ēheu, quam metuō cōgitāns hanc esse spem nostram ultimam. Sī haec dēficiet, nihil est reliquum quod spērēmus.

MULIER I

Nōlī dēspērāre. Tū es bonā aetate. Tua vīta adhūc vīvenda est. Nōn sunt omnia tam trīstia quam esse videntur. Vidē mē, prōvectam paene ad senectūtem. Multa perīcula sustinui, multōs labōrēs exhausti. Tamen adhūc vivō. Bonus deus aliquis mē adhūc cūrat.

MULIER II

Potest esse ut dicis. Vērū hoc nōn exspectāvi cum tam cupida essem domō proficīscī. Numquam putāvi fore ut tēctō tam diū carērēmus.

A pompous, corpulent Official with a staff comes strutting in. Seeing the playthings in the street, he flares up.

MAGISTRATUS

[Pointing at the playthings] Hem, quid hoc est? Nōne vōbīs ēdixī ut liberī continērentur nēve rēs eōrum per viās sternerentur?

MULIER I

Nēminī nocent parvulae, nēminī sunt impedimentō. Cūr eis nōn licet lūdere? Sunt satis miserae sine ēdictō tuō.

EXITUS HELVETIORUM

MAGISTRATUS

[*Dictatorially*] Dixī quod dixī. Hae rēs āmoveantur. Haec sunt castra. Nōn estis in lūdō. Puellis nōn est locus in viā.

MULIER II

[*Indignantly*] Quasi nōn simus omnēs Helvētiī, nōn virī solum, sed fēminae et liberī!

[He pays no attention to her and struts on pompously, as he came. The girls have meantime picked up some of their things, which they have in their arms. As they do so, two other Helvetian Women come in.]

MULIER III

[*Walking rapidly half way across the stage and shaking her fists after the official*] Mōnstrum! Utinam tē sub manibus meis habērem! [*Grasping in the air with her hands*] Nōn ita tē gererēs. [*Sarcastically*] Bonā fortunā fruimur nōs Helvētiī, dum tantās iniūriās patimur. [*Patting one of the girls on the head*] Nē timeās, puella mea, pōnere licet rēs tuās in viā, sī vīs.

[Helping them put the playthings on the ground.]

MULIER IV

[*She has seated herself with the other women*] Iam multō diūtius in hōc locō manendum nōn erit.

MULIER II

Spērō ita fore ut dicis. Cūr id putās?

MULIER IV

Audīvī lēgatiōnem rediisse ā Dumnorīge.

SCENE II

MULIER II

Hocine audivistī ? Quid dicunt ? Licēbitne iter facere per Haeduōs ?

MULIER IV

Sine dubiō. Dicitur enim magistrātus imperāvisse ut omnia parārēmus, quō celerius castra movērentur.

MULIER III

[*Looking up from the children*] Dicitisne dē proficiscendō ? Spērō illud aliquamdiū nōn fore. Mihi placet in hāc regiōne manēre. Hic est flūmen, illic [*Pointing*] sunt montēs. Praetereā nōn est periculum, meā sententiā. Dum per prōvinciam nōn eāmus, Rōmānī nōs nōn impredient.

MULIER II

Est mirum quod dicis. Putāvī omnēs libentius in suis sēdibus esse quam in itinere, ubi imbrem, frīgus, inopiam patiuntur.

Enter several Women carrying big bundles ; they cross stage.

MULIER IV

Illae iam parātae sunt. Proficiscēmur sine dubiō. [*Rising to go*] Nostrās rēs quoque parārī oportet.

MULIER I

[*Also rising*] Facile parābuntur quae nōs habēmus. Nam pauca sunt.

MULIER IV

Spērō cum iterum cōsistāmus, id fore in sēdibus nostris.

MULIER I

[*To the Girls*] Venite, puellae.

[*They are picking up their things, assisted by Mulier III, when the curtain falls.*]

EXITUS HELVETIORUM

SCENE III

The Roman camp on the Rhone. Two Roman Soldiers are sitting on a bench before a tent. A third, MILES III, is lying on the ground asleep; he is ugly, with scars on his face.

MILES I

[*Yawning and stretching his arms*] Ō dulce ōtium! Hanc vitam laudō.

MILES II

Adicere dēbēbās: post labōrem. Dulce ōtium post gravissimum labōrem.

MILES I

Idem ego sentiō — post labōrem. Erat vērō labor, per diem, per noctem, sine intermissiōne. Nihil audivimus nisi: “Mātūrāte, militēs, opus est cōficiendum. Adsunt hostēs.” Duodecim annōs iam stipendia faciō, tanta opera tam brevī tempore cōfecta numquam vidī.

LABIENUS, *followed by two Soldiers walking abreast, marches across the stage. MILES I and II rise and salute, then sit down again. The sleeping soldier turns on his side so that he faces them, and takes a long breath. As he does so, his garment falls off his neck, exposing several gold chains.*

MILES I

[*Pointing*] Ecce, quid habet amīcus noster pendēns dē collō?

[*He goes to him softly, and cautiously unfastens the chains. They examine them.*

MILES II

Miror unde hic praedam suam cēperit. Catēnās aureās! Mēhercule, hac non sunt nātae in castris.

SCENE III

MILES I

Sunt pretiōsae. Nec sunt factae ab artifice Rōmānō.
Aut Gallicae sunt aut Helvēticae, nisi fallor.

MILES II

Videāmus num catēnās suās dormiēns cognōscat.

[He rattles them at the sleeping man's ear. The latter wakes up, stares about him, then gets up and feels for the chains at his neck.]

MILES III

[Not finding the chains] Fūrtum! Quis catēnās meās
abripuit? *[Seeing them in their hands]* Quid vōbīs est cum
meīs rēbus? Reddite quod non est vestrum.

[Holding out his hand.]

MILES I

Quod nōn est vestrum! Hoc nōs decet tibi dicere.
Unde hās cēpistī? Aut ostende ubi praedam tam pretiō-
sam invēneris aut hanc nōbīscum partire.

MILES III

Quid vōbīs venit in mentem? Si placet ioculārī, in
aliō homine vōs id facere mālim.

MILES I

Hoc autem prius dēmōnstrandum est, ubi eius modi
catēnae lateant.

MILES III

Incidī in puellam quandam in proximō oppidō, quae
mē amat. Ab eā catēnās accēpī.

EXITUS HELVETIORUM

MILES II

[*Laughing*] Vērius est dicere senem aliquem cum uxōre tē necāvisse atque domum eōrum diripuisse. Puellane tē amet? Nihil est magis rīdiculum. Id numquam crēdēmus.

MILES I

[*Putting a chain around his neck, kisses his hand to Miles III*] Grātiās agō, puella mea, tum quod mē amās, tum multō magis quod mihi tam pulchram catēnam dedisti.

MILES II

[*Doing likewise*] Grātiās agimus. Es bona puella. Semper nōs amā. Nōs semper tē amābimus et catēnās tuās.

[*Kissing the chain about his neck.*]

MILES III

Per deōs vōs obtestor, nē lūdibriō mē habeātis. Reddātis quod est meum, ut estis bonī hominēs et fortēs militēs.

MILES I

Nōn ita, sed cāmus ad lēgātum. Ille iūdex erit et dē catēnīs et dē puellā.

[*Miles I and Miles II go out.*]

MILES III

[*As he follows them out, pleading*] Reddātis, reddātis, semper vōbīs amīcus erō.

A short time after they are gone, enter LABIENUS with a soldier,

MILES IV. *He sits down.*

LABIENUS

Ubi est trānsfuga? Addūcātur. [*The soldier salutes and goes out. Labienus alone*] Est sine dubiō Helvētius aliquis, fame cōfectus, qui cibum quaerit in castrīs Rōmānīs.

SCENE III

MILES IV, *together with another soldier*, MILES V, *brings in* HELVETIUS I, *whose hands are tied before him. He has on the belt of Scene II.* LABIENUS *speaks without looking at him.*

Ubi hunc cēpistis ?

MILES IV

Ad portam decumānam.

LABIENUS

Quid agēbat ?

MILES IV

Nihil quod nōs vidērēmus. Hunc arcum [*Showing the bow of Scene II*] habēbat, nullās tamen sagittās. Neque sē dēfendit cum eum comprehenderēmus.

LABIENUS

Satis est. [*Roughly, glancing at the Helvetian*] Barbare, si quid prō tē vīs dicere, licet. Mihi vidēris esse Helvētius.

HELVETIUS I

[*In a surly tone*] Eram Helvētius, iam nōn sum. Cum istā turbā latrōnum diūtius vīvere nōlō, quī honestum virum inrident et impediunt.

LABIENUS

Quō tempore eōrum castra reliquisti ?

HELVETIUS I

Eā nocte quā profectiōnem parāvērunt.

LABIENUS

[*Turning to him with new interest*] Dīcisne eōs profectiōnem parāvisse ?

HELVETIUS I

Ita dixi.

EXITUS HELVETIORUM

LABIENUS

Iamne profecti sunt?

HELVETIUS I

Sine dubiō. Nam vehementer proficisci cupiebant.

[*Labienus beckons to Miles IV and speaks to him in a low voice, pointing and gesturing meantime. The soldier nods and goes away rapidly in the direction indicated.*]

LABIENUS

[*To the Helvetian*] Quid tibi est in animō facere ad castra Rōmāna?

HELVETIUS I

Parātus sum labōrāre. Faciam quidquid imperābitis.

LABIENUS

Quid putās faciendum esse si nobis insidiās parāveris?

HELVETIUS I

Interficite mē, lacerāte, torquēte. Facite quidlibet.

LABIENUS

[*To Miles V*] Abdūcātur atque liberētur. Observētur tamen. Si quid faciat, nisi quod ipse dixit, coniciātur in vincula. [*The soldier leads the Helvetian away. Labienus, rising, speaks to himself*] Profectiōnem parant Helvētīi. Haec profectiō prohibenda est. [*Nodding several times*] Caesar nōndum rediit. Tamen faciēmus quod poterimus sōli.

SCENE IV

SCENE IV

The Roman camp on the Rhone, as in Scene III, with two soldiers, MILES I and II. The former is sitting on the ground turning a hand mill. The other is feeding the fire in an improvised stove. On it is a pot, into which he pours things and stirs them with a spoon.

MILES I

[*Stops grinding*] Iam dēfessus sum. Diēs alter veniet, quō iterum laborēmus.

MILES II

[*Looking into the vessel containing the meal*] Nōn satis est. Hoc ego sōlus comēsse possim.

MILES I

Si non placet quod faciō, tibi ipsi licet facere. Semper quereris. [Getting up, kicks the mill.]

MILES II

Lēniter, sōdēs. Petō nē statim irāscāris, si quid dicō. [Stirring the pot] Semper fuimus amici. Quod meum est, tuum est. Nihil est quod sōlus habeam.

MILES I

[In a surly tone] Si amicus es, ut amicum tē agere oportet.

MILES II

Sum vērō amicus tuus, tū es sodālis meus, tū es familiārissimus omnium. [Slapping him on the back. The other grunts] Iam edāmus.

[He dishes out portions with a spoon into bowls. Then he makes Miles I sit down, gives him a bowl, sits by his side with his arm about him, and begins to

EXITUS HELVETIORUM

eat. Before long Miles I begins to eat also. While they are eating, MILITES IV and V enter with MILES III, bound with chains, between them and pass across the stage. When Miles III sees Milites I and II, he shakes his fist at them, making his chains rattle.

MILES III

Di vōs perdant, scelestī, insidiātōrēs, praedōnēs, improbī, quī mē amicum appellātis et estis inimicissimī.

[The soldiers pull him along roughly while he is still shaking his fist and talking.]

MILES I

Amicus noster iam catēnās ferreās habet, et maiōrēs quam aureae erant.

MILES II

Iste latrō! Aureās fūrātus est sine dubiō. Tālēs hominēs sunt indignī nōmine Rōmānō.

[The two continue eating, and presently a long blast on the trumpet is heard. They look up and listen. Another blast is heard.]

MILES I

Cūr tubā canitur?

MILES II

[Excitedly] Imperator — imperator intrat castra. *[He gets up, gesticulating]* Caesar rediit. Mēhercule, tam brevi tempore eum nōn expectābam.

Enter PRAECO, walking rapidly straight ahead; after a step or two he stands still.

PRAECO

[Crying his announcement without turning or looking about] Audite, omnēs militēs! Audite quod clāmātur! Caesar

SCENE IV

rediit cum legiōnibus. Iubet omnia parārī sine morā ad profectiōnem.

[He walks straight on and in a minute or two, while the following takes place, is heard making the same announcement in the distance. The two soldiers begin packing their clothes into bundles, tying together their utensils, rolling up blankets, etc. All this is done rapidly while they talk.]

MILES I

Ille scit imperāre! Vix castra intrāvit, iam omnēs sē parant ad iter faciendum.

MILES II

Ita. Neque diū erit in itinere. Paucis diēbus Helvētiōs cōsecūtī erimus. Deinde eōrum vīta erit minimī pretī.

MILES I

Tālem imperātōrem sequī placet, cum sciās, sī pugnēmus, nōs victōrēs fore.

MILES II

Bene accidit ut iam cēnāverīmus. Nisi hoc esset, fierī posset ut per tōtam noctem iter facerēmus sine cēnā.

MILES I

Putāsne nōs ante noctem profectūrōs esse?

MILES II

Nesciō. Tamen omnia parārī nōn iussisset, nisi proficiscī cōstituisset.

MILES I

Quod ad mē attinet, proficiscātur. Parātus sum.

[Lifting his pack to test it.]

EXITUS HELVETIORUM

MILES II

Et ego.

[*The curtain is drawn. A trumpet begins to blow in the distance meantime, and continues, drawing nearer. When the curtain rises again, CAESAR and LABIENUS are seen standing on a platform a foot or two high, with soldiers standing all about. The trumpet stops, and Caesar speaks.*

CAESAR

Tandem rediī, milites. Ut mihi nūntiātur, Helvētī manibus nostris paene ēlapsī sunt. Per Sequanōs et Haeduōs ire contendunt. Id fierī nōn potest sine periculō populī Rōmānī. Quārē eōs ab itinere prohibendōs cēnseō. Rediī cum quīnque legiōnibus aliīs. Hārum auxiliō facile erit eōs cōgere imperiō populī Rōmānī obtemperāre. Parātī este. Intrā duās hōrās proficiscēmur.

[*The soldiers raise their swords in the air and sheathe them again. Then, as the trumpet sounds, they begin marching off past him, two abreast, at left. They pass around behind the stage, or behind a screen at the back of the stage, and fall in line again at right, thus giving the impression of a very long line. The trumpet is blowing a march, while Caesar stands with Labienus, looking on. The marching is still in progress when the curtain falls.*

CICERO CANDIDATUS

CICERO CANDIDATUS

(When Cicero was Candidate)

PERSONAE

PĀSTŌRĒS I and II, two shepherds (Scenes I, III, IV).

AGRICOLA, a farmer (Scenes I, III, IV).

MESSŌRĒS I, II, and III, three young harvesters (Scenes I, III, IV).

SERVAE I and II, two women, servants in Cicero's country home (Scene II).

HELVIA, Cicero's mother (Scene II).

CICERŌ, candidate for the consulship (Scenes II, III, IV).

CŌPA, a woman keeping an inn (Scenes III, IV).

CALVA, a young girl, her servant (Scenes III, IV).

MULIERĒS I, II, III, three women of Arpinum (Scenes III, IV).

SEXEX, an old man (Scenes III, IV).

ADULĒSCENTĒS RŌMĀNĪ I and II, two young men from Rome (Scenes III, IV).

VIRGINĒS RŌMĀNAE I and II, two young women from Rome (Scenes III, IV).

TURBA, people attending Cicero and in his audience, including the shepherds, the farmer, the harvesters, the innkeeper, her servant, the old man, the young and old women of Arpinum, and, in Scene III, the two young men and two young women from Rome.

VIRGINĒS ARPINĀTĒS I, II, and III, three young women of Arpinum (Scene IV).

MENDĪCA, a beggar woman (Scene IV).

PLACE: Near and at Arpinum.

TIME: 64 B.C.

CICERO CANDIDATUS

SCENE I

The country near Arpinum. Two shepherds in sheepskin cloaks, with crooks in their hands.

PASTOR I

[*Coming in quickly*] Tandem tē invēnī, scelestē. Tū es ille quem quaesīvī. [*Pointing at him*] Tū! Audisne? Tū!

PASTOR II

Quid mē vīs? Cūr hercule facis tantum tumultum?

PASTOR I

Cūr faciam tumultum? Quasi tū nesciās. Em, hic bonus vir nescit, numquam vidit, numquam audivit, quis caprum meum abstulerit. Dī bonī, crēdō tē numquam caprum vidisse in tōtā vitā tuā. Ō, mihi ignōsce [*With a mock bow*], tū nōn es pāstor, tū es senātor, es cōsul, es imperātor, es rēx rēgum.

PASTOR II

Tū autem, nisi fallor, hominem invēnistī quī bonum vīnum vēndit. Moneō ut corpus tuum pōnās sub arbore aliquā et hōram ūnam aut duās dormiās. Tunc fortasse melius dīcere poteris quid velis.

PASTOR I

[*Angrily*] Latrō, ubi est caper meus?

CICERO CANDIDATUS

PASTOR II

Caper tuus? [*Laughing*] Tū habeās caprum? Tū es mercenārius, es servus dominī tuī. Nihil habēs, neque caprum, neque ovem, neque agnum, neque gallinam quidem.

PASTOR I

Sum mercenārius fortasse, sed nōn sum latrō, nōn sum fūr, nōn caprōs aliōrum hominum auferō. Cum fēcī aliquid, nōn dicō mē nihil fēcisse, sicut tū facis. Dominus meus faxō dē hāc rē cognōscat, hoc tibi dicō. Tum vidēbimus utrum tū caprum redditūrus sis necne.

PASTOR II

Dic dominō tuō quidquid tibi in mentem veniet. Ille tē bene cognōvit neque tibi magis crēdet quam sī tū nihil dīxerīs. Tamen hoc mementō, mē quoque habēre dominum, quī contrā tē et tuum et omnēs tuōs et tōtam familiam vestram bene scit sē dēfendere.

PASTOR I

[*Disgusted and angry*] Cūr tandem nōn tacēs? Taedet mē istum clāmōrem audīre. [*Louder*] Caprum volō, nōn verba tua.

PASTOR II

Est ut dixī. Dum nihil vidēbās, et nihil audiēbās, et nihil faciēbās, nisi vīnum bibēbās, caprōs tuōs male numerāvistī. Sī mē cōsulēs, dormī, amīce, dormī. Deinde iterum numerā caprōs tuōs. Numerus fortasse est maior quam putābās. Interim valē [*Slapping him on the back with his crook*], et valeat dominus tuus.

[*Knocks the other's crook out of his hand and runs away.*]

SCENE I

PASTOR I

[*Picking up his crook, puffing and shaking his fist*] Redi tū, sī audēs. Addūc dominum, addūc omnem familiam, sī grānum fortitūdinis in corpore habēs. Addūc omnēs, inquam, sī pugnāre volunt. Ego vōs cōficiam [*Waving his crook*], ego vōs cōficiam, ego vōs —

AGRICOLA

[*Entering*] Eho, quis est ille quem tū cōficere vis? Num quis tibi iniūriam fēcit?

PASTOR I

Iniūriam fēcit? Caprum mihi abstulit iste fūr, iste latrō, iste scelestus, iste — [*Shaking his fist*] iste —

AGRICOLA

Dēsiste tandem. Iam abiit et caprōs abēgit. Haec rēs aliō diē tam bene cūrābitur quam hodiē. Cūr hoc nōn dicēs dominō tuō? Ille sibi caprum recipiet sine morā.

PASTOR I

Caprum recipiet? Satis sciō quōmodo. Baculum meum prehendet et mē tam diū verberābit dōnec nesciam an ipse caper sim. Sī tū dominum meum nōssēs, id nōn dicerēs.

AGRICOLA

Age, satis iam de dominō. Pereat caper! Vidēsne vesperum adesse? Tempus est ut caprōs domum agās. Deinde venī mēcum in oppidum. Ibi sunt multi hominēs. Ut dicunt, Cicerō aditūrus est ut habeat cōtiōnem. Petit cōsulātum atque amīcōs et vicīnōs patris suī ōrat ut

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comitiōrum diē Rōmam veniant. Eōrum auxiliō spērat sē fore cōsulem. Est iam clārus homō in urbe Rōmā. Sed hīc est nātus.

PASTOR I

Ita. Saepe eum vīdī cum parvus esset. Bellus puer erat et mānsuētus. Ego quoque spērō eum fore cōsulem. Clārus erit ille diēs cum domum redibit cum duodecim lictōribus.

AGRICOLA

Age modo. Dīcunt eum ante noctem adventūrum. Si properābis, cum comitātū eum per viam euntem vidēre poterimus.

PASTOR I

Manē paulisper. Postquam caprōs domum abēgerō, tē ad pontem conveniam.

AGRICOLA

Ibi tē exspectābō.

[*They go away.*]

Enter three Harvesters with sickles in their hands. They are going in the same direction as those who have just left the stage. One of them, MESSOR II, is limping behind.

MESSOR I

Properā, Sexte. Celerius non ambulās quam testūdō. Nisi pedibus tuis vim iniciēs, neque rem neque hominem ūllum vidēbimus. Certō sciō Cicerōnem et omnēs cēterōs iam praeteriisse et in oppidō esse iam diū.

MESSOR II

Celerius ire nōn possum. Dolōrem capiō ē dextrō pede. Crēdō aliquid inesse in calceō quod mihi dolet.

MESSOR III

Abi, nihil habēs in calceō. Stultitiam habēs in corde.

SCENE II

MESSOR II

Manēte, precor, dum videō quid sit in calceō meō.

[Sits down to take off his shoe.]

MESSOR III

Si tū remanēre vīs, remanē. Nōs ibimus. Vidēre volumus quid accidat in oppidō. Valē.

[MESSOR I and MESSOR III go in the same direction as Agricola.]

MESSOR II

[Pausing] Hem, iam abiērunt. *[To the audience]* Vidistisne umquam tālēs amīcōs? Sī quid est quod eis faciat incommodum, etiam sī optimus eōrum amīcus mortuus sit, sī pater, sī māter, sī filius et filia gravissimō morbō adficiantur, tamen abeant. Sed mihi necesse est vidēre quid hoc sit in calceō meō. *[Pulls off his shoe and takes out a stone]* Pol, nōn est mirum sī dolet pēs, cum tāli lapide.

[He throws it away, and limps off the stage, carrying his shoe in his hand.]

SCENE II

The atrium of CÍCERO's country house near Arpinum. Two maid-servants are engaged at putting the room in order while they speak.

SERVA I

Quandō dicunt dominum adventūrum?

SERVA II

Nesciō, nisi quod scripsit crās sē ōrātiōnem habēre velle Arpinī in oppidō.

SERVA I

Hodiē igitur ante noctem hūc in villam perveniet.

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SERVA II

Veniat modo ante noctem. Nam vigilāre ad mediam noctem nōlō.

SERVA I

Id erit necesse sine dubiō. Tōta domus, tōta familia vigilābit dum veniat. Hoc domina ipsa imperāvit. Scīmus omnēs quam diligēns, quam sevēra sit.

SERVA II

Ita semper fuit. Omnia prōvidēbat et cūrābat, cum dominus senex adhūc vīveret. Multōs annōs enim propter valētūdinem ipse paene nihil agere poterat.

SERVA I

Meminī tōtōs diēs eum mānsisse in cubiculō suō. Tamen semper librum aliquem habēbat in manibus. Semper legēbat, postquam in lectulō iacēre coactus est. Meā sententiā tam adsiduē legēns sibi ipse et valētūdini nocēbat.

SERVA II

Ita. Diūtius vīvunt eī quī librōs nōn tractant.

Enter HELVIA, Cicero's mother, looking about the room.

HELVIA

Suntne omnia parāta? Agite, properandum est. Nam puer mihi nūntiāvit ā summō colle sē hominēs vīdisse hūc venientēs. Nōn dubitō quīn sit filius meus cum comitātū suō. Brevi tempore aderunt. [*Walks about the room, examining things and giving directions*] Haec sella ibi pōnenda est. [*Points to a place, and Serva I moves the chair to it. Then Helvia unlocks a cupboard*] Ubi sunt pōcula?

SCENE II

SERVA II

Sunt in culinā. Ea nōndum adportāvī.

HELVIA

Adportanda sunt omnia. [*Serva II goes out.*] Sūntne cubicula parāta? Nōnnūllī hominēs adventūrī sunt, quibus hospitium praebebītur.

SERVA I

Sunt parāta omnia.

SERVA II *returns with the cups and puts them in the cupboard, which HELVIA locks immediately.*

SERVA II

Adpropinquat dominus, ut dixit puer. Iam ante portam est.

HELVIA

Ante portam? Id ipsa vidēbō. [*Goes out.*]

CICERO

[*Outside*] Salvē, salvē plūrimū, mātercula mea. Quid agis?

HELVIA

[*Outside*] Et tū salvē, mī fili, gaudeō, gaudeō tē advēnisse.

Enter HELVIA and CICERO hand in hand, looking at each other fondly.

Ut mihi vidētur, paene factus es senex. Rōmae nimis labōrās. Sine dubiō dēfessus es. Iam autem quiēscere licet. Haec est sella patris tuī.

CICERO

[*Jesting*] Errās, mātercula mea. Nōn sum dēfessus, neque senex. Puer fiō cum tē videō. Tū cōsidās,

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quaesō. [*He makes his mother take the chair, and, turning to look for another, sees the servants*] Salvēte ambae. Omnēs incolās salvōs esse videō in patriā meā.

SERVAE

[*As Cicero shakes their hands*] Salvē multum, domine.

[*One of them places a chair for him beside his mother.*]

CICERO

[*Sitting down*] Iam, mātercula mea, dīc quid gestum sit mē absente. Multa audire cupiō.

HELVIA

Nōndum mihi tempus esse vidētur nārrandī. Sciō post tam longum iter te esse fame cōfectum. [*To the servants*] Parāte cēnam sine morā. [*The servants go out.*]

CICERO

Iam vērē loqueris, mātercula. Ut dixi, puer factus sum, et puerī meministi fortasse quantum ēsse possint. [*Helvia goes to the cupboard, unlocks it, and begins rearranging things in it. Cicero gets up and stands by, watching her*] Tempora mūtantur nec nōs mūtāmur in illis. Es semper eadem, mātercula mea. Meministine quōmodo lagēnās inānēs obsignāveris ūnā cum plēnis? Dicēbās id tē fēcisse nē servi eas exsiccārent. Oblita erās eōdem modō tē filiōs tuōs prohibēre. Tē cūstōdem aerārī esse oportuit, mātercula. Tum esset tūta pecūnia pūblica.

HELVIA

[*Laughing*] Īdem es ioculātor quī semper fuisti. Putāvi hominem quī cōsulātum peteret cum gravitatē sē gerere dēbēre.

SCENE III

CICERO

Iterum errās, mātercula. Hīs temporibus, quō magis ioculēris, eō mātūrius cōsul fiās.

HELVIA

Id nōn crēdō.

[*Cicero laughs.*]

SERVA I

[*Entering*] Cēna est parāta, domina.

CICERO

[*Clapping his hands*] Hanc vōcem ante omnia audire cupīvī. Iam eāmus, mātercula.

[*Takes Helvia by the arm and goes with her toward the door, following the servant, as the curtain falls.*]

SCENE III

The public square of Arpinum on the following morning. At the right a small table with chairs. At the left, projecting from the wall, is the pipe of a fountain, with steps below.

Enter COPA from behind the table.

COPA

[*Gathering up dishes from the table and rearranging chairs*] Numquam tanta multitūdō hominum in hōc oppidō fuit meā quidem memoriā. Omnia comēdērunt, vīnum omne combibērunt. [*Holding up a bottle to show it is empty*] Nōn querar tamen. Nōbīs sunt ūsuī, dummodo pecūniam habeant. [*Calling into the door of the inn*] Calva! Calva! [*After a pause*] Ubi est ista puella? [*Louder*] Calva!

CALVA

[*Coming out*] Quid vīs, domina?

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COPA

[*Mocking her*] Quid vīs, domina? Nōne vidēs quae sunt in hāc mēnsā? Auferenda sunt. Id volō.

[*Calva begins gathering up things and carrying them away, followed by Copa.*]

Enter three Women with jars or pails on their heads, and stop at the fountain, taking turns at filling their vessels while they talk.

MULIER I

Audivistisne iam dē vicinō nostrō?

MULIER II

Nōn audiui. Dic nōbīs quid sit.

MULIER I

Cognōvistis illum sānē, senem iam septuāgintā annōrum.

MULIER II

Bene. Cum patre meō fuit in lūdō, cum puerī essent.

MULIER I

[*Looking toward the entrance*] St! Tacēte, tacēte. Ut dicunt, lupus in fābulā.

Enter a tottering Old Man, with a staff and wearing a garland on his head; he walks slowly across the stage.

[*When he comes opposite, MULIER I addresses him saucily*] Salvē, pater.

SENEX

[*With a bow, in a shrill voice*] Salvēte, filiae.

[*While the women are whispering to each other behind his back he walks out slowly, as he came in.*]

SCENE III

MULIER III

[*When he is gone, to Mulier I*] Quid nārrātūra erās dē hōc vetulō? Quid eī accidit?

MULIER I

Nihil accidit. Ut vidētis, nōndum mortuus est. Nē morbō quidem labōrat, nisi amor morbus est.

MULIER II

Hicine amet? Quam mulierem? Tālem senem, ex temporibus maiōrum, illum antiquum hominem amāre?

MULIER I

Est rīdiculum. Dicunt eum puellam in mātrimōnium dūcere velle.

MULIER III

Est vērē rīdendum. Nihil est in orbe terrārum quod hominēs nōn faciant, sī amant. Sed quae est illa quam dūcere cōstituit?

MULIER I

In hāc rē ostendit senex quam rīdulus sit ipse. Nam puellam sēdecim annōrum dūcere vult.

MULIER II

[*Laughing*] Vēr et autumnum coniūctōs vidēbimus. Senex cānō capite et puella quae pūpās vix reliquerit. Ex hōc mātrimōniō nihil boni exspectō.

MULIER III

Id nōn dixerim. In tāli rē nōn semper coniectūrā facere licet.

MULIER I

Etiam sī sunt eādem aetāte, nē hoc quidem semper facit mātrimōnium beātum.

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MULIER III

Vērum est. Tamen senex avus puellārum, nōn maritus esse dēbet, meā sententiā. Quid video? [*Looking toward the entrance*] Quī sunt omnēs illi hominēs quī per viam hūc veniunt?

MULIER II

Nōnne tū audivistī Cicerōnem advēnisse, quī hōc annō cōsulātum petit, quī hodiē cōtiōnem habitūrus est nostrō in oppidō?

MULIER III

Quem Cicerōnem?

MULIER II

Eum quī praedium habet nōn longē ab hōc locō.

MULIER III

Nōvī neque hominem neque praedium.

MULIER II

Oblita sum tē hic nōn diū habitāvisse. Erat bona familia illa, pater et māter cum duōbus filiis, ē quibus hic M. Cicerō est maior nātū.

MULIER I

[*Looking up the street*] Ut mihi vidētur, rē vērā laetī sunt hominēs propter eius redditum. Vix prōcēdere potest, tam cōnferta eum circumstat turba.

TURBA

[*Shouting behind the scenes*] Salvē Cicerō! Salvē Cicerō!

MULIER II

[*Pointing*] Iam prōcēdunt. Iam nōs quoque eum vidēre poterimus.

SCENE III

CICERO and the Crowd come upon the stage. The women who spoke above remain where they are. Among those following CICERO are all the characters of Scene I, and others, as indicated in the Personae. The Shepherd and the Farmer stand at the edge of the crowd, where they can be seen by the audience. CICERO is smiling, bowing, and shaking hands as the crowd moves around him.

PASTOR I

Est quidem bonā speciē et splendidissimā togā indūtus est.
[Points, and they both nod hard and seriously.]

AGRICOLA

Tālēs togās nēmō in nostrō oppidō habet.

[Points, and they both shake their heads hard and solemnly.]

PASTOR I

Diū iam Rōmae habitat. Sine dubiō magnam pecū-niam habet.
[Both nod as before.]

AGRICOLA

Sine dubiō.
[They nod again.]

PASTOR I

[Touching his fellow on the elbow] Est grandis vir.
[They nod.]

CICERO

[Continues to shake hands and addresses a few words to the individuals] Salvē, mī amīce — Tē et patrem tuum bene cognōvī — Vivitne adhūc māter tua?

TURBA

[The crowd gradually pass on, and leave the stage at the opposite side. As Cicero follows, shouts are heard behind the scenes] Salvē Cicerō! Salvē Cicerō!

[Two young men and two young women from Rome, all neatly and carefully dressed, turn back as the

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crowd disappears, and sit down around the table. The women at the fountain walk away with their water meantime.

ADULESCENS ROMANUS I

[*Rapping on the table*] Cōpa! Cōpa!

[*The other three laugh at him.*]

ADULESCENS ROMANUS II

Ego tibi ostendam quōmodo cōpa vocanda sit in hōc oppidō. [*He gets up, pounds the table with a stick, so that the young women shrink back, and calls with all his might*] Cōpa! Cōpa! Ubi es, cōpa?

Enter COPA running.

COPA

[*Dropping a curtsy and smiling*] Quid iubētis?

VIRGO ROMANA I

[*Sternly*] Cōpam semper adesse oportet, ut statim parāta sit hospitium praebere. [*Copa curtsies and smiles.*]

ADULESCENS ROMANUS II

[*In a loud voice, as before*] Nōs sumus fame cōnfectī. Tōtō hōc diē nihil ēdimus, nihil bibimus.

VIRGO ROMANA II

Tam miserō in oppidō nihil est quod urbānis hominibus sit idōneum.

VIRGO ROMANA I

Quid habētis?

COPA

[*Curtsying and ingratiatingly emphasizing each word with a smile*] Habēmus ōva, cāseum, vīnum, pānem. Sunt omnia bona.

SCENE III

ADULESCENS ROMANUS I

[*Wearily*] Adferantur omnia celerrimē. Audisne? Celer-
rimē! [*Copa goes quickly.*]

ADULESCENS ROMANUS II

[*Mocking her*] Ōva, cāseum, vīnum [*Making a wry face*],
pānem, [*Beginning to show interest and touching his neighbor on
the shoulder, as if surprised at the discovery*] pānem, habent
pānem. [*They all laugh.*]

*CALVA shyly brings a loaf of bread on a tray, with which
she stands a short distance off.*

ADULESCENS ROMANUS II

Heus, puella, pānem adfer. [*Calva sets the tray on the table
and goes out. Adulescens II takes the loaf, rises, and holds it up*]
Pānem — pānem. [*They laugh. He breaks the loaf ostenta-
tiously, giving each a piece, and saying each time*] Pānem. Hōc
in oppidō edunt pānem. [*They laugh and begin to eat.*]

*The Copa comes out with a large tray containing the other things.
This she holds while the young women take them off, one by
one, and set them on the table.*

ADULESCENS ROMANUS II

[*Still standing, with an exaggerated gesture and a loud voice,
as each article is placed on the table*] Ōva! Cāseum! Vīnum!

[*Then as the Copa starts to go, he stands in her way,
and when she tries to dodge him, does so again,
holding out his arms to keep her from going past
him. The others of the party laugh and come to
join him, and they form a circle about her by
grasping hands. Thus they dance around her, the*]

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girls singing lines 1 and 3, the boys 2 and 4, while 5 is sung twice by all together.¹

Tē tenēmus, cōpa ;
Nē velis abire,
Vinum sī praeberē nōlis,
Vinum clārum, suāve, mīte,
Vinum quod sit optimum.

Tē laudāmus, cōpa,
Dulcis et benigna,
Quamquam nīl habēs in mēnsā
Praeter ōva, praeter pānem,
Praeter dūrum cāseum.

SCENE IV

The public square of Arpinum, as in the preceding scene. Enter three Girls of the town, with flowers in their hair and garlands over their shoulders.

VIRGO I

[*Looking about*] Mīror ubi sint adulēscentēs. Nōndum vēnērunt.

VIRGO II

Id nōn est mīrum. Semper sunt tardiōrēs.

VIRGO III

Modo omnēs adveniant. Nōn est iūcundum sī pars modo adest.

VIRGO II

Nē commōta sis dē istā rē. Bene sciō Mārcum tuum adfutūrum esse.

¹ Music on p. 173.

SCENE IV

VIRGO III

Mārcum meum? Nōn est Mārcus meus. Mihi omnēs sunt similēs.

VIRGO II

Hoc vīs dicere — omnēs esse similēs praeter ūnum. Nōnne eum vidi ante iānuam vestram ambulātem et respicientem, ambulātem et respicientem, quasi aliquam puellam exspectet? *[She laughs and points at Virgo III.]*

VIRGO III

Abī tū cum facētiis tuīs. Putās omnēs semper dē adulēscētibz cōgitāre sī tū id facis.

Enter an old beggar woman, MENDICA, with a small bag on her arm and a staff in her hand. She stoops and walks slowly. Approaching the girls, she holds out her hand and speaks in a whining, sing-song voice.

MENDICA

Pauper sum, virginēs. Date mī aliquid, quō vītam sustentāre possim.

VIRGO I

Abī tū! nīl dabimus.

MENDICA

Atquī, sī benignae estis, dabit is aliquid.

VIRGO II

[Louder] Nihil dabimus! Nōnne audivistī? Abī!

MENDICA

[Shaking her staff at them] Estis dūrae. Dī vōbīs malum dent, ut dignae estis!

[She hobbles away, grumbling and talking to herself.]

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VIRGO III

[*Listening*] Iam veniunt. Nōne auditis?

[*Shouts of " Salvē Cicerō ! " are heard in the distance.*

TURBA

[*Behind the scenes the people are presently heard singing, in vigorous rhythm, like a college yell*]

Salvē Rōma, salvē Cicerō, salvēte omnēs incolae!

Hoc est oppidum quod laudāmus, māter clāra principum;

Hic est ille quem probāmus, hunc faciēmus cōsulem.

[*The crowd comes in shouting*] Salvē Cicerō! Salvē Cicerō!

MESSORES

[*Addressing the girls*] Salvēte, omnēs virginēs, pulchrae et benignae!

VIRGINES

[*Replying*] Salvēte, omnēs iuvenēs, validi et fortēs!

[*The Messores and Virgines stand together at one side of the stage, and occasionally talk to each other during the speech.*

TURBA

[*Continuing to shout*] Salvē Cicerō! Salvē Cicerō!

[*Meanwhile Cicero mounts the steps of the fountain, where he smiles and bows, then raises his hand for silence.*

CICERO

Multō iūcundior, cīvēs meī, quam dicere possum, est mihi vestra acclāmātiō. Hic diēs mihi est grātus et laetus per sē, quō mihi multōs post annōs vōs iterum vidēre licet. Laetiōrem cum fēcistis vestrā benevolentīā. Haec est patria mea. Hic sum nātus.

SCENE IV

TURBA

Nōs quoque hīc sumus nātī.

CICERO

Hōc gaudeō, amīcī. Ante oculōs videō nōn solum meōs, sed patris et omnium meōrum amīcōs et benevolentēs. Cum Rōmam laudem, prō eā, dominā gentium, parātus sim pugnāre, parātus, sī necesse sit, vītam amittere, Arpīnum, patrium oppidum, nōn solum laudō, sed amō, et tōtō animō semper amābō.

TURBA

Arpīnum est clārum oppidum ! Salvē Arpīnum !

CICERO

Quis hoc oppidum nōn amet, nōn omnī modō iuvāre et servāre velit, cuius incolae rūsticī, antiquī mōris, patriae amantēs semper fuērunt, ubi clārissimus ille omnium Rōmānōrum, C. Marius, vicīnus et familiāris vester et patrum vestrōrum, habitāvit ?

TURBA

Clārus vir est Marius ! Est cōservātor rei pūblicae !

CICERO

Ā cīvibus vestrī similibus imperium Rōmānum sustentātur et dēfenditur. Sine vōbīs neque militiae clārī neque domī ōtiōsī et sēcūrī esse possumus. Tālibus cīvibus opus est, praecipuē hōc tempore, quō improbī in urbe coniūrātiōnem faciunt et tōtum imperium dēlēre cupiunt.

TURBA

Dī perdant scelestōs istōs ! Dī perdant latrōnēs !

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CICERO

Sī vōs nōn nōssem, dicerem : Excitāte vōs, incumbite ad salūtem vestram et rei pūblicae. Id autem nōn est necesse. Vōs ipsī scītis quid sit faciendum.

TURBA

Scīmus ! Scīmus ! Parātī sumus.

CICERO

Cōsulēs creandī sunt quī vītam suam et fortūnam minōris aestiment quam vestrās rēs, quam potestātem atque dignitātem rei pūblicae. Tālem cōsulem, sī vestra voluntās faciet ut illud adipiscar fastigium, testor deōs immortalēs mē futūrum esse.

TURBA

Cicerō sit cōsul ! Cicerō sit cōsul ! Salvē Cicerō !

CICERO

Ūnum hoc vōs moneō, idem quod omnēs. Ferte suffrāgia prō rē pūblicā. Id solum vōs numquam paenitēbit.

[Loud applause and shouting. Cicero bows and waves his hand in acknowledgment, then passes out followed by the crowd, which begins singing as soon as he starts to go out, and continues as it moves away, keeping step with the rhythm of the lines. They are still singing when the curtain falls.]

Salvē Rōma, salvē Cicerō, salvēte omnēs incolae !

Hoc est oppidum quod laudāmus, māter clāra principum ;
Hic est ille quem probāmus, hunc faciēmus cōsulem.

CONIURATIO

CONIURATIO

(The Conspiracy)

PERSONAE

CATILĪNA, the leader of the conspirators (Scene I).

LAECA	} conspirators (Scene I).
CETHĒGUS	
CĒPĀRIUS	
CASSIUS	
LENTULUS	

PHILANDER, a confidential servant in Laeca's house (Scenes I, II).

SERVAE I, II, III, and IV, four maidservants in Laeca's house
(Scene II).

CURIUS, a former conspirator (Scene II).

FULVIA, loved by Curius (Scene III).

STAPHYLA, her maid (Scene III).

TERENTIA, Cicero's wife (Scene IV).

TULLIA, his daughter (Scene IV).

MILITĒS I, II, III, and IV, soldiers guarding Cicero's house
(Scene IV).

SERVA CICERŌNIS, a maidservant in Cicero's house (Scene IV).

CICERŌ, the consul (Scene IV).

CATŌ, friendly to Cicero (Scene IV).

VIRĪ I and II, two men friendly to Cicero (Scene IV).

PLACE: Rome.

TIME: November 6-8, 63 B.C.

CONIURATIO

SCENE I

The house of M. LAECA. It is night. LAECA and CATILINA are present. The latter wears a purple cloak, the others togas only.

CATILINA

[*Walking up and down in agitation, while Laeca is seated*]
Hōra adest quā conveniendum erat. Cūr nōndum adsunt?
Fēcistine omnēs certiōrēs?

LAECA

Sunt prōvisa omnia. Servum quem habeō fidēlissimum
ad omnēs mīsi. Putō eōs mox adfutūrōs esse.

CATILINA

[*Still walking*] Numquam satis est prōvisum. Cōnsulem
quī vigilat, nisi vigilantēs fallere nōn possumus. Estne
omnis familia tua fidēlis?

LAECA

Sunt servī, sunt neglegentēs. Neque sciunt, neque
cūrant eās rēs quae ad sē nōn pertinent.

CATILINA

Est laetum quod dīcis. Caveās velim ut eī sōlī admit-
tantur quibus fidem habēmus. Curius praesertim vidē nē

CONIURATIO

domum intret. Est amīcissimus Fulviae. Ista fēmina mihi suspiciōnem movet. Est nimis cūrīōsa, nimis diligēns, atque, ut dicunt, Cicerōnī ipsī nōn inimīca.

PHILANDER

[*Entering, to Laeca*] Adest vir qui colloquium petit.

LAECA

Quis est?

PHILANDER

Nesciō. Est capite opertō.

LAECA

Quid dixit?

PHILANDER

Dixit sē petere libertātem civium.

LAECA

Admittātur. Omnēs admittantur quī id dicent.

[*Philander goes out.*]

CETHEGUS

[*Entering and shaking hands with Laeca and Catiline*] Salvēte.

CATILINA

Sōlusne venis? Est iam multa nox, neque quisquam praeter tē adest.

CETHEGUS

Ita mihi tūtius vīsum est. Dum viae sunt plēnae hominum, coniūrātōs melius est manēre domi.

CEPARIUS

[*Entering*] Salvēte omnēs qui libertātem amant.

SCENE I

Enter CASSIUS puffing; he is fat.

CASSIUS

Dēfessus sum. [*Waving his hand*] Salvēte omnēs.
[*Puffing*] Est haec via ardua. Perdant mē omnēs dī
deaeque, sī nōn esset facilius domī manēre quam ire
per noctem in hunc abditum locum.

[He puffs and sits down heavily.]

CATILINA

Labōrandum est, Cassī, sī libertātem recipere volumus. Nisi tē bene cognōsem et fidem tuam, putārem tē nōn esse nostrum, sed cōsulis.

CASSIUS

Ignōscite, sodālēs. Satis vėlōcem mē inveniētis, cum impetus faciendus est in istum servum senātōrium.
[*Shaking his fist*] Dī eum perdant cum omnī manū suā!

CETHEGUS

Dīs nōn opus est. Ad hanc rem ego sum parātus. Duōs hominēs iam habeō, quī negōtium cōficiant.

CATILINA

Suntne certissimī? Cōfidisne eis in omnibus rēbus?

CETHEGUS

Sunt tam fidēlēs quam ego sum ipse. Nēmīnem vidī, nē nōbīs quidem exceptis, quī tam cupidus sit istius hominis interficiendī.

CATILINA

Miror unde sit tibi tanta fidūcia. Mementō hoc esse periculōsum. Sī ūnus ex omnibus sit in minimā parte suspectus, tōtam rem perdere possit.

CONIURATIO

CETHEGUS

Fac periculum quodvis. Caput meum sit pignus eorum fidei.

CATILINA

[*Shaking hands with Cethegus*] Ignosce. Tibi credō. [*Still holding his hand, to the others*] Placetne ut hoc negotium Cethēgō tradatur?

OMNES

Placet.

[*They shake hands with Cethegus. Meantime Laeca rings a little bell, and walks about rubbing his hands with satisfaction.*]

LAECA

[*When PHILANDER appears*] Adferatur vinum.

[*Philander goes out.*]

CEPARIUS

Nōndum omnēs adsunt. Ubi est Lentulus?

CASSIUS

Ubi sit Lentulus? [*He laughs aloud and puffs. He is seated, the rest are standing.*] Sine dubiō auspicia facere volēbat, ut sciret quem locum auctoritātis ipse habitūrus esset. Nē ignorētis, Lentulus est tertius ille Cornēlius, quem librī indicant rēgem huius urbis futurum esse.

[*He laughs, puffs, coughs, and fans himself with his hand. PHILANDER comes in with a big bowl, which he sets on a table. SERVA II follows with a tray of glasses. Laeca points to Cassius, whom Philander serves, ladling the wine from the bowl. The girl sets the tray on the table and both slaves go out.*]

SCENE I

LENTULUS

[*Entering*] Salvēte, amīcī libertātis. Veniam petō quod tam sērus accēdō.

[*He shakes hands. Cassius, still holding his glass, remains seated while he shakes hands.*]

CATILINA

Iam est cōstituendum quid quisque faciat. Cethēgus vidēbit ut cōsul tollātur. Id cōstitūtum est.

LENTULUS

Hoc mihi faciendum putāvī. Librī enim mihi magnam partem huius reī attribuunt. Nōn dubitō quin ipse sim tertius ille Cornēlius ad quem potestās huius urbis ventūra sit. Igitur mihi in urbe manendum est.

CASSIUS

[*Laughing*] Nōne hoc vōbīs praedixī?

[*He puffs and fans himself.*]

CATILINA

[*Stepping in front of Lentulus and pointing his finger at him*] Iam primum tibi dicō, in hāc rē quemque id factūrum esse quod ab omnibus cōstitūtum sit. [*Drawing himself up and thumping his breast*] Adhūc ego sum dux, ā vōbīs ipsis dēlēctus. [*Looking around at the others, who nod*] Per trēs annōs cōsulātum petivī, tōtam invidiam inimicōrum in mē recēpī. Omnium opiniōne ego sum caput coniūrātiōnis. Meum est summum periculum. Mea igitur sit summa dignitās. Nihil tamen postulō ante cēterōs. Quid futūrum sit in posterum, tunc vidēbimus cum aderit

CONIURATIO

necessitudō videndī. Iterum dicō: Nunc cuique faciendum quod ab omnibus cōstitutum sit.

OMNES

[*Applauding*] Ita sit. Ita sit.

LENTULUS

[*Abashed*] Facite quidquid vultis. Ūnum petō tamen, ut maneam in urbe.

CATILINA

Hoc tibi concēdimus. Vidē modo ut vigilēs. Nōn duōs oculōs solum habet cōsul. Praecipuē videndum est quid agat Curius. Dē istō homine suspicor.

LENTULUS

Factum reperiēs. Nihil erit quod in mē querāris.

CATILINA

Quis cūrābit sollicitandōs pāstōrēs?

CEPARIUS

Id mihi postulō. Diū habitāvī in Āpūliā, cuius hominēs mihi sunt nōtissimī. Multī sunt in meis praediis, quī quācumque hōrā sive diēi sive noctis iubēbō, in armīs erunt.

CATILINA

[*To the others*] Placetne hoc vōbīs?

OMNES

Placet.

CASSIUS

[*Still seated*] Quid mihi est faciendum? Petō negōtium ad quod iter facere nōn sit necesse.

SCENE I

CATILINA

Adhūc nēminem habēmus quī urbem incendat.

CASSIUS

Id perficere possum per libertōs meōs. Sunt hominēs strēnuī et ferōcēs, quī ex nūllā aliā rē maiōrem voluptātem caperent. Omnēs partēs eōdem tempore incendendās cūrābō, sī id placet.

OMNES

Placet.

CATILINA

Omnia sunt trānsācta. Reliquum est ut iūre iūrاندō coniungāmur sāctissimō. Estisne parātī?

OMNES

Parātī sumus.

CATILINA

[*Drawing his sword and raising it, in a louder voice*] Quī ex nōbīs gladium stringere dubitet, gladiō interficiātur.

[*He brings down the sword.*]

OMNES

[*Drawing their swords and raising them*] Gladiō interficiātur.

CATILINA

[*Raising his sword*] Prō libertāte cīvium contrā rēgēs atque tyrannōs!

OMNES

[*Raising their swords*] Contrā rēgēs atque tyrannōs!

CATILINA

In hōc prōpositō bibāmus. [*Laeca offers a glass of wine from the table. Catiline pushes it aside with a sweep of his arm*] Nōn ita! Sanguinem fundēmus: sanguinem bibēmus.

CONIURATIO

[*He draws his sword across his left forearm and holds it over a cup, slaps his sword on the table, and raises the cup before them, ready to drink. They raise their swords, as Catiline shouts*]
Per sanguinem ibimus ad libertātem !

SCENE II

The kitchen of LAECA'S house, next morning. Four Maidservants are sitting in a semicircle facing the audience, engaged at some household work.

SERVA I

Iam est quārta hōra. Adhūc dominus dormit. Hoc mīror, cum aliās semper primā lūce domum iam reliquerit.

SERVA II

Nōn est mīrum, quī tōtam paene noctem vigilāverit.

SERVA I

Tōtam noctem vigilāverit ? Unde id cognōvistī ?

SERVA II

Unde id cognōverim ? Nōnne mē et Philandrum multā iam nocte vīnum adferre iussit ? Et nōnnūllās hōrās postea vigilābant cum dominō.

SERVA I

Erantne multī hominēs ?

[*There is a knock at the door. CURIUS enters disguised as an old beggar. He speaks in a high, whining voice.*]

CURIUS

Benignae este hominī miserō. Dī vōs adiuvent sī mihi dabitīs quō famem levāre possim.

SCENE II

SERVA III

Vidēris dēfessus, senex. Fēcistīne longum iter ?

CURIUS

Per trēs diēs continuōs in itinere fuī. Neque somnum neque cibum cēpī.

SERVA III

Quā regiōne ortus es ?

CURIUS

Nātus sum in Āpūliā, ubi multōs annōs habitāvī, diligenter labōrāns. Iam frāctus sum senectūte, neque diūtius labōrāre possum. Nisi mē adiuvābitis, reliquum est ut moriar. Dūrum est pectus hominum.

[Shakes his head slowly.]

SERVA IV

Sī cibum accipiās, velisne nōbīs fābulam nārrāre, longam et bonam fābulam dē Āpūliā ?

CURIUS

Libenter fābulam narrābō. Multās nārrāre possum et bonās.

SERVA IV

[Getting him a plate of food] Em, habēs cibum quem petivistī. Nē obliviscāris fābulam.

CURIUS

Grātiās agō. Nōn obliviscar.

[Sits down and eats. The girls resume their work and go on talking.]

SERVA I

Tōtam noctem dīcis eōs vigilāvisse ? Sine dubiō multum vinum pōtāvērunt.

CONIURATIO

SERVA II

Paene nūllum. Hoc est maximē mirandum. Cum dēnique omnēs abiissent, crātēra invēnimus plēnum, quōmodo eum Philander adportāverat.

SERVA III

Quid dicis? Putāsne mē crēdere hominēs cum dominō per tōtam noctem vigilāvisse, cum nihil biberent? Nōn ita cognōvī dominī amicōs.

SERVA II

Nesciō quid factum sit. Tamen noc sciō, vīnum eōs vix gustāvisse. Potius dixerim sanguinem eōs pōtāvisse. Nam sanguis erat in pōculō ūnō. Guttās quoque vidī in mēnsā.

[Curius looks up, stops eating with his morsel half way to his lips, and listens intently.]

SERVA III

Abi tū in crucem cum sanguine tuō. Mihi vidēris tōtam hanc fābulam somniāsse. Ego sī id fēcissem, timērem nē lārvae mē caperent.

SERVA II

Facite quod vultis. Sī mihi nōn crēditis, nihil amplius nārrābō.

SERVA IV

[Putting her arm about Serva II] Age, nē irāscāris. Perge nārrāre. Sive vērū est, sive falsū, dummodo nārrēs aliquid.

SERVA II

[Trying to shake off her arm] Satis benignae estis dum petitis quod vōs dēlectet. Nihil amplius nārrābō.

SCENE II

SERVA IV

Nōnne tē nostrī miseret? Tam bona fābula, tam pulchra et horrenda, iam periit.

SERVA III

Sī haec fābula periit, aliam reperiēmus. [*To Curius*] Heus, mendice, nōnne tū nōbis fābulam prōmisisti?

CURIUS

Prōmisī fābulam prō cibō. Quam parātus sum nārrāre.

SERVA III

Et nōs sumus parātae audire. Incipe.

CURIUS

[*Clearing his throat*] Erant ōlim in urbe quādam hominēs malī quī cum bonīs contendēbant quis ex ipsis imperium eius urbis habēret. Arbitrium incolis urbis faciendum erat, quī quotannis dē hāc rē dēcernēbant, ac per multōs annōs semper potestātem bonīs trādiderant. Dēnique hominēs malī, incolārum iūdicīō irātī, coniūrātiōnem fēcērunt, ut bonōs interficerent atque imperium ipsī occupārent. Hoc nōn erat facile factū, quod bonī magistrātūs diligenter prō populō vigilābant. Postrēmō autem in domō cuiusdam malī hominis noctū convēnērunt. Cuique ex suō numerō negōtium quoddam dedērunt, aut incendendae urbis, aut interficiendī magistrātūs, aut aliud negōtium huius modī. Quō sē autem artius coniungerent, cum iūs iūrandum dixissent, nōn vinum, sed sanguinem pōtāvērunt.

SERVA II

[*In agitation*] Sanguinem suum! Nōnne vōbis dixi sanguinem suum?

CONIURATIO

SERVA III

Tū nārrāvistī somnium. Haec autem sunt vēra. [*To Curius*] Nōnne haec sunt vēra?

CURIUS

Sunt dē vitā meā. [*Rising*] Prō cibō iterum grātiās agō. Valēte.

OMNES

Valē.

[*Curius goes out.*]

SERVA IV

Iam abiit. Tālem mendicum numquam vīdi.

SERVA I

Mendicum? Sī ille est mendicus, ego sum māter deōrum. Nōnne vīdistis ut ibi sēderit per tōtum tempus capite opertō, ut eius ōs vidēre nōn possēmus? [*Nodding wisely*] Plūs scit ille quam nōbīs nārrāvit, dē conciliō illō nocturnō, dē sanguine pōtō, dē malis hominibus quī contrā bonōs coniūrātiōnem faciunt.

PHILANDER

[*Entering*] Dominus iubet prandium parāre. [*Turns to go.*]

SERVA I

Heus, manē paulisper. Habēmus quod te rogāre velimus.

PHILANDER

Dicite.

SERVA I

Quid tū scīs dē sanguine pōtō in hāc domō?

PHILANDER

Nihil sciō. Aurēs habeō et oculōs, linguam nōn habeō.

SCENE III

SERVAE

[*They get up and start to throw things at him, shouting*]
Mendāx ! Prōditor !

[*He escapes through the door, ducking his head.*]

SCENE III

A room in the house of FULVIA, who sits at a small table.

FULVIA

[*Singing*¹] Ō dulcis amor, quī mē facis
Per tōtās hōrās divitem,
Tū dās mihi quod aestimō
In omnī vitā maximum.

Ō tristis amor, quī mē facis
Īdem longē miserrimam,
Dum torqueor, dum cōgitō
Quam mox rapiantur omnia.

[*While she hums the tune over again to herself, she picks up a mirror, adjusts her hair, etc. Her old Maid-servant comes in with letters on a tray, which she sets on the table before Fulvia, and goes out again.*]

FULVIA

Tanta vis epistulārum ! Et plēnae sunt omnēs molesti-
ārum. [*She begins picking them up indifferently and tossing them aside*] Hās epistulās saepe iam accēpī. Omnēs sunt
similēs. [*While she says the following, she keeps on tossing one letter aside at each word, harder and harder, till the last ones fall beyond the table on the floor*] Piget, pudet, paenitet, taedet
atque miseret. [*Laughing*] Hae clārum ignem facient.

¹ Music on p. 173.

CONIURATIO

[*Suddenly she picks up a letter eagerly and presses it to her lips*] Ecce tandem, tandem. Tū es plēna dulcēdinis, [*As she opens it impatiently*] plēna venustātis, plēna amōris. [*She kisses it again, and begins to read*] "Curius Fulviae suae, oculō suō, [*Kissing the letter*] vitae suae. Hodiē venīre nōn possum." Cūr venīre nōn potest? Sunt omnēs virī similēs. [*Reading*] "Negōtium" — [*Disgusted*] Negōtium! [*Reading*] "dē quō tibi dixi — coniūrātiōnem — sanguine pōtō — cōsulem interficere — est periculum." Cōsulem interficere? Clārum illum hominem, venustum, urbānum, interficere? Iam intellegō. Iam intellegō. [*Reading*] "Hoc prohibendum est. Quārē tē hodiē nōn vidēbō." [*Enthusiastically waving the letter*] Curī, tū es vir, tū es maiōribus tuis dignus! Ego quoque ostendam mē esse dignam tāli virō. [*Kissing the letter again, she lays it down carefully*] Prohibendum est, [*Getting up*] et prohibēbitur, sī quid ego facere possum. [*Calling*] Staphyla! [*Louder*] Staphyla!

STAPHYLA

[*Entering*] Quid vult domina mea?

FULVIA

Properā, Staphyla, paenulam patris mihi adfer.

STAPHYLA

Paenulam patris? Tū, fēmina iam adulta, in vestīmentis virilibus?

FULVIA

Tacē. Fac quod iubeō. Eundum est ad domum cōsulis. [*Staphyla goes out shaking her head, while Fulvia begins fixing herself up, and starts humming again the tune of the song*]

SCENE III

she sang before. STAPHYLA *comes in with a big man's cloak.*
Iam tū mihi induē paenulam. Necesse est nōs virōs fieri.

STAPHYLA

[*Horrificed*] Mē vestimentis virilibus indūtam ire per viās?
Fēminam senem meōrum annōrum tālēs nūgās agere?
Ō certē ioculāris.

FULVIA

Nihil ioculor. Audivistine quid iusserim? Eundum
est ad cōsulem, sine morā, statim.

[*Staphyla goes out and comes back bringing an even larger cloak, while Fulvia is fixing herself up, trying to keep the long cloak from dragging on the ground. She has it pinned up by the time Staphyla returns. Then she puts the other cloak on Staphyla. It proves much too long and big.*]

FULVIA

Mēcāstor, nōn es satis longa. Virum grandem esse
oportet. [*She doubles it under and pins it up*] Ecce, iam
sumus parātae.

[*She looks in the glass and struts about with long paces like a man.*]

STAPHYLA

[*Not enjoying her dress*] Ō mē miseram. Tōtam vītā
probam mē gessī, ut iam in senectūte meā faciam quae
pudenda sint.

FULVIA

St! [*Holding her hand before Staphyla's mouth*] Mementō
tē virum esse, et virōs esse fortēs. Iam ad cōsulem
eāmus.

[*Picks up the letter of Curius, grasps Staphyla by the hand, and pulls her away as the curtain falls.*]

CONIURATIO

SCENE IV

The atrium of Cicero's house. Four Soldiers are on guard, two on each side of a door at the rear of the stage. It is night.

TERENTIA

[*Coming in with a lamp in her hand*] Suntne omnia quiēta?

MILES I

Omnia.

TERENTIA

Mihi vidēbātur aliquid sē movēre extrā iānuam.

MILES I

Nihil audīvī, domina mea.

TERENTIA

Cūstōdite iānuam diligenter, nē quis intret nisi nōmīnātīm sit permissum ā nōbīs.

MILES I

Ita fiat cūrābimus.

TERENTIA

[*Half to herself*] Est vērō haec misera nox et sollicita. Cum omnibus, etiam infimīs, dormire liceat et quiēscere, cōsul, civitātis caput, vigilat et vivit in periculis.

TULLIA

[*Coming in timidly, with a wrap about her*] Ubi es, māter mea? Audīvī aliquem per viam euntem, postquam tū cubiculum reliquistī. Cūr nōn redīs? Cum sōla sum, timeō.

TERENTIA

Nē timeās, vīta mea. [*Putting her arm around her*] Iam redibimus. Nēmō adest. Sunt omnia tūta. Nē timeās. Manēbō tēcum. [*Terentia and Tullia go out together.*]

SCENE IV

MILES I

Miror cūr domum tam ācriter cūstōdiant, praesertim hāc nocte. Nōn mihi vidētur maius esse periculum quam ūllā aliā nocte.

MILES II

[*Peering through a small opening in the door*] Via est tenebrōsa et dēserta. Equidem esse mālim in solitā statīōne nostrā. Dūrum negōtium est vigilāre intrā parietēs.

MILES I

Diēs mox aderit. Tum erimus liberī.

[*Some one knocks at the door.*]

MILES II

Heus, quis hīc pultat? [*Looks out through the opening.*]

HOMO

[*Outside*] Amīcī sumus cōnsulis. Rēs est gravissima dē quā cum eō conloquī volumus.

MILES II

Nōn licet intrāre.

HOMO

[*Outside*] Cōnsulem mē vidēre oportet.

MILES II

Cōnsul iussit nēminem admittere. [*Closes the opening.*]

HOMO

[*Outside*] Postea paulō redibimus.

TERENTIA

[*Entering with TULLIA clinging to her*] Nōnne vōs loquentēs
audivi?

CONIURATIO

MILES II

Aderant duo hominēs, quī dicēbant sibi cum cōsule conloquendum esse.

TERENTIA

[*In alarm, raising her hands*] Duo hominēs? Sunt eidem dē quibus epistula illa nōs certiōrēs fēcit. Iamne discesserunt?

MILES II

Dixerunt sē paulō postea reditūrōs.

TERENTIA

Obsecrō vōs per deōs immortalēs, nē quem admittātis. Vita cōsulis posita est in vestrā diligentia.

MILES I

Nē commōta sis, domina mea. Officium factum ā nōbis inveniētis.

TERENTIA

[*In despair*] Quid agam? Dormire nōn possum. Cōsulem excitāre nōlō. Vix dormit, postquam tōtam paene noctem ipse vigilāvit.

MILES I

Nūlla est causa timōris. Nōs sumus quattuor cum gladiis. Illum vidēre velim quī incolumis per nostrās manūs intrāverit.

TERENTIA

Ignōscite. Sciō vōs esse fortēs et fidēlēs. Grātiās agō prō diligentia vestrā et cūstodiā. Tamen, sī quis — [*A maid-servant comes running in excitedly.*] Quid est? Dic statim quid sit. Cūr timēs?

SERVA CICERONIS

[*Breathlessly*] Audīvī virōs loquentēs in hortō. [*Pointing.*

SCENE IV

TERENTIA

In hortō? Quō nōs vertāmus? Ubique est periculum.
Īte, milītēs, vidēte nē in domum aliquō modō inrumpant.

MILES I

Īte vōs duō. Tōtam rem exquirite. Nōs hic manēbimus.

*[Soldiers III and IV go, followed by Terentia, Tullia,
and the maidservant, holding fast each other's hands.
A short time elapses in silence.]*

CICERO

[Entering dressed in the toga] Dormīre diūtius nōn possum.
Lūx etiam certa iam adest. Salvēte, milītēs. *[The soldiers
raise their swords in salute.]* Ut videō, adhūc iugulātōrēs
nōs vivōs reliquērunt. Ubi autem sunt sociī vestri?

MILES II

Observant hortum. Nam ibi quoque aliquem loquentem
audivērunt.

CICERO

Ibi quoque? Audivistisne hominēs ullō aliō locō?

MILES II

Hic ante iānuam erant duo quī sibi tēcum negōtium
esse dicēbant.

CICERO

Mēcum negōtium? Bene sciō quid sit illud negōtium.
Erat igitur vērūm quod Fulvia mihi obscurīs verbīs dicere
volēbat. Dis grātiās et vōbīs, quod eōs nōn admisistis.

[He shakes hands with them.]

MILES I

Fēcimus id quod est officium nostrum. Miles quod
iussu est faciūt, sive facile sit, sive difficile.

CONIURATIO

CICERO

Bene meritī estis dē rē publicā. Hoc semper memoriā tenēbō.

MILES I

Bene facis, domine. Per nōs quidem nōn fallēris.

[*The other two soldiers return.*]

MILES III

Nihil invēnimus nisi vacuum hortum. Meā sententiā serva illa duōs hominēs somniāvit.

CICERO

[*Laughing*] Tū es homō urbānus et facētus. [*Slapping him on the back*] Tē aliquandō imperātōrem vidēbō et cōn-
sulem. [*Shaking hands with him*] Omnibus vōbīs maximās
grātiās agō. Iam abite et cibō vōs recreāte. Interim ego
ipse portam tuēbor.

[*They go. Cicero draws a sword from under his toga,
which he lays on the table. Enter TERENCE and
TULLIA.*]

TERENTIA

Tālem noctem spērō mē numquam visūram esse. O
vir mihi cārissime, dī tē servāvērunt.

CICERO

Dī et hominēs fortēs et mea prōvidentia. Cōsul qui
rem publicam servāre vult, necesse est primum sē ipse
servet. Quid agit Tulliola mea? Tōtam noctem dormivit?

TULLIA

Ego vigilāvi prō tē, et hominem praetereuntem audivi.

SCENE IV

CICERO

[*Patting her on the head*] Tū es filia vēra patris tuī. Is est cūstōs reī pūblicae, tū es cūstōs cōsulis. Sī tū nōn vigilāssēs, rēs pūblica periisset. Tē puerum esse oportuit.

TULLIA

[*In disgust*] Puerum! Puerī et virī dormiunt dum prae-dōnēs rem pūblicam auferunt. Sī fēminae nōn essent, et puellae, ego vērō nescīrem quid facerent virī. Prae-dōnēs eōs iam dūdum omnēs iugulāvissent.

CICERO

[*Patting her on the head*] Vērum dicis, filia mea. Nōnne dixi tē rem pūblicam servāvisse? [*A knock is heard at the door. Terentia shrinks; Tullia clings to her. Cicero takes his sword from the table and speaks in a loud voice*] Quis pultat?

CATO

[*Outside*] Est amicus reī pūblicae.

CICERO

[*Looking through the opening in the door, relieved*] Ecce, Catōnem videō. [*Opening the door wide*] Salvē, amīce vērē amāns reī pūblicae.

CATO

[*Entering*] Salvēte omnēs. [*Shakes hands with Cicero.*

TERENTIA

Salvē, Catō, et valē. Rēs pūblica fēminās nōn dēsīderat.

CATO

Vōs estis mātērēs eōrum quī civitātem cūstōdiunt.

[*Bows to the women as they retire. Another knock at the door. When Cicero opens, two other Men enter.*

CONIURATIO

CICERO

Salvēte, salvēte, gaudeō vōs omnēs mātūrē vēnisse.

VIRI

Salvē, Cicerō, et tū, Catō, salvē. [*They shake hands. Then one of them speaks to Cicero*] Quid nōs tandem iam mediā nocte excitāvisti?

CICERO

Breviter dīcam. [*The others show signs of surprise at various points in the speech, which Cicero addresses now to one, now to another.*] Hesternō diē mihi ā fēminā quādam indicātum est duōs hominēs pollicitōs esse mē hodiē ante lūcem in lectulō meō interficere. Hōrum cōnātum praevenī. Quattuor militēs per tōtam noctem mē et domum cūstōdivērunt. Ante lūcem, quōmodo mihi praedictum erat, duo intrāre cōnātī sunt, quod, militibus absentibus, sine dubiō effēcissent. Haec rēs, ut mihi vidētur, nimium iam crēvit. Tempus adest quō omnēs bonī sē coniungere dēbent, ut Catilinam et sociōs eius urbe ēciant. Dum hic manet iste, nōs tūtī esse nullō modō possumus. Iam dēnique rēs pūblica agitur. Hanc enim ipsam, nōn solum nōs, istī hominēs dēlēre cupiunt. Vōs igitur convocāvi, ut mē cōnsiliō vestrō adiuvētis. Sī vōbīs placet, tōtam rem ita patefaciam in senātū, ut nōn solum hominēs, sed bēstiae intellegere possint quis sit amīcus, quis inimicus omnium.

CATO

Sī est ut dicis, diūtius nōn putō dubitandum esse.

UNUS EX VIRIS

Haec est mea sententia.

SCENE IV

ALTER EX VIRIS

Et mea. Eiciātur hostis.

CICERO

Optimē mihi cōsuluistis. Iam parātus sum. [*Raising his hand toward heaven impressively*] Hōc diē liberābimus rem pūblicam!



DIDO

DIDO

PERSONAE

ANNA, sister of Dido (Scenes I, III, IV).

DĪDŌ, queen of Carthage (Scenes I, III, IV).

SERVUS, a servant of Dido (Scenes I, IV).

CARTHĀGINIĒNSĒS I and II, two Carthaginians (Scenes I, IV).

ANICULA, an old woman, soothsayer and friend of Anna (Scene I).

MULIERĒS I, II, III, and IV } Trojans from the ships of Aeneas
VIRĪ I and II } (Scenes II, IV).

IARBĀS, a Numidian prince, suitor of Dido (Scene II).

AENĒĀS, leader of the Trojans (Scenes II, III, IV).

ACHĀTĒS, his friend (Scenes II, III, IV).

ĪLIONEUS, a Trojan (Scenes III, IV).

CUPĪDŌ, son of Venus, dressed as Ascanius, son of Aeneas
(Scene IV).

BITIĀS, a Carthaginian (Scene IV).

IŌPĀS, a bard at Dido's court (Scene IV).

SILENT CHARACTERS : One of the Carthaginians mentioned above
(Scenes I, IV), the attendants of Iarbas (Scene II), two ladies of
Dido's court (Scenes III, IV), a captive Trojan (Scene III),
two soldiers (Scene III), menservants and maidservants at the
banquet (Scene IV).

PLACE : Carthage and the seashore near by.

TIME : Seven years after the Trojan war.

DIDO

SCENE I

The palace of DIDO. DIDO is seated, with her head on her hand. ANNA is standing beside her, with her hand on DIDO's shoulder.

ANNA

Cūr tē, soror mea, tam tristem videō? Omnēs rēs tuae sunt laetae. Urbs magna et pulchra tibi aedificātur. Populus tuus est fidēlis. Hostēs paene nullōs circā finēs tuōs vidēs.

DIDO

Hostēs paene nullōs — Utinam ita esset ut tū dīcis. Videō amicōs quī infēstiōrēs sunt omnibus hostibus.

ANNA

Nesciō quā dē rē dicās. Antehāc omnia cōnsilia tua mihi semper patēfaciēbās. Iam, ut vidētur, exclūsa sum. Crūdēlis es, soror mea, quae doleās neque dē causā dolōris tuī mē faciās certiōrem.

DIDO

[*Looking up and putting her arm around Anna*] Ignōsce, soror dulcissima, sī quid tibi occultāre videor. Sunt rēs quae nihil adferant nisi dolōrem atque aegritūdinem neque omnibus iuvantibus levārī possint.

DIDO

ANNA

At tamen, si cās in pectore tuō semper occlūsās habēbis, nōn tē solum, sed mē et omnēs tuos laedent et cruciābunt. Quid tibi prōdest sorōrem habēre quae tē plūs amat quam vitam suam, si tē iuvāre, omnia mala tecum ferre nōn licet? Si mē amārēs, ut ego tē —

DIDO

Ō soror mea, sēcrēta quae habēre posse mē solum spērāvī, postrēmō mihi ēripiēs. [*Sadly*] Ēheu, omnibus meis nihil nisi trīstitiam parāvī, nihil nisi trīstitiam parābō in futūrum. Utinam mortua essem cum Sychaeō meō antequam hanc novam urbem vīdissem.

ANNA

Mortuō cavē nē iniūriam faciās. Hoc quod dīcis, ipse, crēdō, minimē voluisset. Si adhūc vivit et sentit, certē gaudet tē frātre fefellisse, tē populō tuō hanc condidisse urbem. Nūllō aliō modō tam dignam eō tē possēs ostendere.

DIDO

[*Weeping*] Hoc ipsum mē acerbissimē discruciat. Dum illi amantissimō coniugī meō fidem servō, mē et tē et omnēs dō in perīculum.

ANNA

Dīcisne, quaesō, dē Iarbā? Putāvī eam molestiam iam dēpulsam esse.

DIDO

Nōn satis intellegis animōs hominum. Primō petivit, deinde monuit, iam postremō apertē minātur, nisi populum et urbem et mē ipsam trādam in eius potestātem. Cōnūbium vocat quod est manifesta vīs.

SCENE I

ANNA

Miror tē iam dēspērāre. Tempus erat cum omnibus rēbus egēnī in hanc terram pervenirēmus; tum erat periculum ab hostibus. Iam autem cum urbem munitam habitāmus, cum divitiae incolārum crēscunt in diēs, quid est quod timeāmus?

DIDO

Ēheu, nihil scīs dē eis rēbus quae ad aurēs meās veniunt. Hic populus ipse imperium gerentem vidēre velit Iarbam et mē cum eō coniūctam. Vel sī nōn Iarbam, tunc alium quemvis, dummodo rēgem habeant. Taedet eōs semper mulierī pārēre. Virum volunt quī bella gerere possit.

ANNA

Cavē nē iniquē loquāris. Populus tē amat et ab omnibus periculis dēfendere parātus est.

DIDO

[*After a little pause, looking up*] Nōn haec sōla mē terriant. Saepenumērō, cum dormirem, id somniāvī quod magis mē sollicitam tenet quam Iarbās et omnēs eius cōpiae.

ANNA

[*Entreating*] Dīc mihi somnium, soror mea. [*Putting her arm about her*] In hāc rē certē auxilium dare possum.

DIDO

Nūllum est auxilium. Tam multās noctēs iam eadem vidī, semper eadem.

ANNA

Dīc autem quid videris. Est nōta mihi anicula quaedam in hāc urbe quae somniōrum est perītissima. Illam advocābō.

DIDO

DIDO

Nihil agis. Parvam fidem habeo aniculae tuae et tui peritiae.

ANNA

[*Pleading*] Tamen experiri potius est quam totos dies et noctes vivere in metu.

DIDO

[*Kisses Anna*] Fac quod tibi placet, soror mea. Si tibi est cordi, bene contenta sum.

Enter a Servant. While he makes his announcement, ANNA goes out quickly.

SERVUS

[*Bowing*] Adsunt, domina mea, qui te consulere volunt de templo Iunonis.

DIDO

Accedant.

[*The servant goes out.*]

Enter two Men with plans in their hands. They bow and wait for the Queen to speak.

DIDO

Quomodo procedunt res nostrae?

CARTHAGINIENSIS

Bene, regina mea. Sunt tamen aliqua quae pertinent ad templum Iunonis, de quibus te rogare volumus, nisi molestum est.

DIDO

Nihil est molestum quod pertinet ad aedem eius numinis cuius auxilio nostra urbs vivit et crescit. Dicite.

CARTHAGINIENSIS

[*They hold the plans before her for inspection while he speaks*] Deligenda sunt ornamenta quae in summo templo

SCENE I

pōnantur. Quaerimus utrum ex hīs duōbus faciendum sit quae hīc dēscripta sunt. Hoc opus [*Pointing to one*] nōn solum pulchrius erit, sed secundum dēscriptiōnem multo magis sūmptuosum. Est rēgīnae dēcernere utrum ex hīs facere incipiāmus.

DIDO

Id mihi difficile nōn videtur. Alius deus nullus in nostrā urbe cum Iūnōne comparandus est. Igitur prōvidendum cēseō nē cuius templum posthāc maius nēve clārius aedificetur. Meā sententiā est Iūnōnis quam maximum, tum etiam quam pulcherrimum faciendum. Ita Iūnō dē nobīs semper meruit.

CARTHAGINIENSIS

Grātiās agimus, rēgīna nostra. Fient omnia secundum voluntātem tuam.

DIDO

Valēte, cīves meī. [*They bow and go out. She rests her head on her hand. After a silence she speaks to herself*] Omnēs civēs meī contentī sunt. Labōre suō aliquid cōferunt ad bonum populi. Rēgīna sōla nescit quid sibi potius agendum sit. Ea sōla distrahitur cūrīs et cōgītātiōnibus.

While she sits lost in thought ANNA enters with the Soothsayer, an old woman dressed in dark, with a staff in her hand. Seeing her sister sad, ANNA stands still a little while, then goes to her and lays her hand on her arm.

DIDO

[*Starting up from her brooding*] Paene oblita sum dē somniō. Iam tē redeunte rursus veniunt mihi in mentem quae mē sollicitant.

DIDO

ANNA

Dī bene vortant! Addūcō vātem quae tibi somnium
dēclārābit.

DIDO

Salvē, māter. Dī faciant ut adventus tuus fēlicitātem
adferat.

ANICULA

Placeat rēginae somnium nārrāre. Intereā fiat silen-
tium. [*She marks off a space about her with her staff, mumbling
to herself the while. Then she sinks down in the space and bows
forward so that her cloak falls over her head, covering her face.
Thus she sits huddled up, only her staff being held upright.
After a silence she begins to stir slightly, which soon turns into
a rocking back and forth. At last in a high voice she cries*]
Deus adest. Deus loquitur. Quod nārrāre vultis, nārrāte.

DIDO

[*After a little while when she has looked intently at the
woman as if fascinated, Dido begins to speak slowly in a deep
voice which gradually becomes stronger and filled with interest*]
Quōmodo incipiam? Quid potius dicam? Vidēbar mihi
in somniō esse sōla et dēserta, ab hostibus petita. Neque
reperire poteram quō mē verterem, ubi auxilium invenī-
rem. Tunc procul per mare mihi vidēbātur nūbēs adve-
nīre, adsiduē crēscēns, dōnec mē et urbem meam et
tōtam terram Carthāginiēnsium operiēbat. Deinde quam-
quam nec vidēre neque agere quicquam poteram, tamen
timēre dēstiti. Paulō post placidē dormiēbam ad lūcem.
Multis iam noctibus haec mihi vīsa sunt, ut certum sit
aliquid portendī. Quid hoc sit precor ut deus mihi
ostendat.

SCENE II

ANICULA

[After a silence the Soothsayer rises slowly, and stands at the side of the stage half facing the audience, with her head lifted and eyes closed and her arms raised and outspread. When she has stood in this way a little while, she begins speaking in a low, distinct voice, slowly and impressively. Dido and Anna watch her intently] Per mare hospes advenit, quī sub nūbe hanc terram intrat ferēns pācem et concordiam tam diū quam dīs placēbit. Quid deinde futūrum sit, deus ipse suō tempore dēclārābit.

[The curtain falls slowly while she stands thus.]

SCENE II

The shore near Carthage. The Trojans are temporarily encamped amid the wreckage and salvage from the storm. Two Women are examining clothing, broken utensils, etc.

MULIER I

Frācta, corrupta, perdita sunt omnia. Paene nihil iam restat quō vitam tolerēmus.

MULIER II

Nōlī dēspērāre. Dum vitam ipsam habēbimus, spēs nōn dēfiet.

MULIER I

Miror cūr tam laeta sis. Equidem gaudendī causam nōn inveniō. Dux noster quoque tam diū iam abest. Nisi mox redibit, hostēs vereor nē nōs circumveniant.

MULIER II

Mox redibit. Nōlī timēre.

DIDO

MULIER I

Dum vivam, tempestātem illam vidēbō ante oculos.
Horrendum erat, nāvem istam vidēre, cum ventis et
fluctibus agerētur. Tum dictō citius, cum omnibus quī
in eā erant, submersa est.

MULIER II

Nūllum ex illis miseris unquam vidēbimus.

*While they go on with their work in silence, two other Women
enter, carrying big dishes of wet grain, which they spread
out to dry.*

MULIER III

Frūmentum omne est undis madefactum et corruptum.
Tamen videndum est num quid servāre possimus. Per
sōlem fortasse fiet āridum.

MULIER IV

Si modo rediissent quī in silvam profecti sunt ad
lignum colligendum. Igni celerius omnia fierent.

MULIER III

Istī iam redibunt. Paulō ante sonitus caedendi nōn
longē ab hōc locō audiēbatur. Id mē nōn angit, sed
dux Aenēās, quid ille explorātum sit relātūrus.

MULIER IV

Nostra fortūna est misera. Maximō opere tamen doleō
cum meminī eius uxōris Creūsae, quae illā nocte tam
subitō, tam mirō modō, dum virum sequitur, in mediā
viā evānuit.

SCENE II

MULIER III

Est vērō miserābile. Dux erat omnium, tamen quid facere poterat? Lūdibriō sumus omnēs Fortūnae, quae sī filium ducis servābit, aut nōs aut liberōs nostrōs post multōs annōs fortasse in sēdēs exoptātās quās quaerimus conlocābit.

Enter two Men with bundles of fagots on their shoulders, which they throw down and sit on them to rest.

VIR I

Est illa silva invia et horrenda, quam ferae atque serpentēs infēstant. Mirandum est nōs vivōs exiisse.

VIR II

Nōn ferae solum, sed hominēs quoque, feris inimiciōrēs, mihi quidem eam pervagārī videntur. Vestigia eōrum plānē vidī in harēnā.

MULIER II

Nōne vōs ducem nostrum vidistis? Eius fortasse erant vestigia illa.

VIR II

Nōn putō. Erant vestigia facta pedibus nūdis, [*Pointing to the ground*] quasi ā barbaris hominibus.

VIR I

Revertēruntne illi quī aquam petītum exiērunt?

MULIER I

Nōndum. Iam diū eōs exspectāmus.

[The blowing of a horn is heard. They all start and look up in amazed silence for a little while. The next few remarks are made in frightened half-whispers.]

DIDO

MULIER I

Quid erat illud ?

VIR II

Quod exspectāvi. Sunt ei quōrum vestigia —

[*Another blast is heard.*]

VIR I

Hostēs, nisi fallor. [*Aloud, getting up*] Capite arma, viri.
Castra dēfendenda sunt.

[*The men pick up spears and shields that have been standing at hand, and walk off stealthily and cautiously in the direction of the sound. The women sit huddled together and frightened. After a little they get up and begin to look after the grain, etc., repeatedly stopping to listen. A little later IARBAS with three Followers, all in outlandish clothes, and barefooted except Iarbas, come in on the opposite side. The women drop everything, scream, and run away.*]

IARBAS

[*Goes about the place cautiously, examining things, and gradually becomes bolder. Finally he stands still and laughs*] Castra —
castra sine militibus — ā mulieribus dēfēnsa. [*He laughs*]
Cuius modi bellātōrēs istī sint, vehementer mīror. [*After going about examining things, to his men who have followed him*]
Audite quod dicō ! [*They stand and listen to him.*] Haec
omnia sunt auferenda. Omnia ! Intellegitisne ? [*They bow.*]
Hominēs quī iniussū meō in finibus meis cōsīdunt, cognōscere dēbent hanc terram cum omnibus rēbus,
cum omnibus — [*With a sweeping gesture*] intelligitisne ?
[*They bow.*] quae in eā inveniuntur esse meam, meam
[*He slaps himself on the chest. They bow.*] Iam agite !
Cōnferte, comportāte, condūcite, contrahite omnia. Nam
omnia auferentur. [*They begin gathering the things together.*]

SCENE II

Meantime the two Trojans have returned, but remain cautiously on the outskirts, pointing excitedly at Iarbas' men. When Iarbas sees them, he beckons them to him with a sweeping gesture and says] Iam redeunt bellātōrēs fortēs. [*With a majestic bow*] Gaudeō vōs rediisse. Nē timeātis. Nēmō vōbīs nocēbit. Hoc mihi dicite tamen. Scītisne in cuius finibus cōnsēderītis? [*Drawing himself up*] Ego sum Iarbās. Meī sunt finēs, mea est silva [*Indicating them with a gesture*]. Meum est lignum [*Pointing to the fagots*] quod mihi abstulistis. Mea sunt omnia. [*The men shrink back.*] Nē timeātis. Homīnibus nōn nocēbō. Sī bonī eritis, prō bonīs vōs habēbō. Tamen sum rēx. Estne vōbīs nōtum quid rēgī dēbeātur?

AENEAS comes in with ACHATES. He has a helmet on and is otherwise distinguished by his dress. His men run to him. IARBAS' men stop work and stand behind IARBAS. IARBAS and AENEAS confront each other for a few seconds in silence.

IARBAS

[*Angrily*] Quis es? Quid quaeris? Dīc!

AENEAS

[*With quiet dignity*] Ego sum Trōius Aenēās, sī quid dē Trōiā umquam audivistī. Sēdēs quaerō populō meō, neque in animō est ūlli mortālī facere iniūriam. Nāvibus frāctis ēiectī sumus in terram, nesciī quis eius sit rēx. Sī tū es rēx, scītō mē quoque esse rēgem, mātrem Venere ortum et dīs caelestibus nōtum.

IARBAS

[*Somewhat overawed*] Rēx sum incolārum huius ōrae. Comitēs tuī, modo iniūriam nē faciant, in harēnā cōnsidere licet, tam diū quam mihi placēbit.

DIDO

AENEAS

Tālēs condiціōnēs Trōiānī nōn accipiunt. Sī sine iniū-
riā hīc, quam diū opus erit, manēre nōn licēbit, scītō
deōs nōs adiūvisse nec posthāc nōs relictūrōs esse.
Iovem venerāmur, cui hospitēs sunt cūrae. Eius auxiliō
nōs dēfendere sciēmus.

IARBAS

[*Sullenly and contemptuously*] Rēx tibi quidem esse vidē-
ris — naufragus et superbus.

AENEAS

Non pudet nōs quod nōn accidit nostrā culpā. [*Raising
his hand to heaven*] Sub dīs vivimus. Eōrum sit iūdicium.

[*He faces Iarbas squarely, drawn up to his full height.
Iarbas looks sullen and askance. So they stand
when the curtain falls.*

SCENE III

The interior of the temple of JUNO. An altar stands at the rear of the stage, on which incense is burning. If possible a statue should be behind this to represent JUNO. At one side of the stage is a throne, somewhat elevated. DIDO, with ANNA and two other Carthaginian ladies, comes in while a slow stately march is being played, and walks slowly across the stage to the throne, where she seats herself as the ladies group themselves about her. When the music stops, a confused noise is heard at the entrance. ILIONEUS and another captive Trojan are brought in by two Soldiers and take up their position before the Queen, but at a distance. Soft music should be played throughout the whole scene. The action should be stately and dignified.

ILIONEUS

[*Extending his hands to Dido in supplication*]

Ō rēgīna, novam cui condere Iuppiter urbem

SCENE III

Iūstitiāque dedit gentēs frēnāre superbās,
Trōes tē miserī, ventis maria omnia vectī,
Ōrāmus : prohibē infandōs ā nāvibus ignīs,
Parce piō generī et propius rēs aspice nostrās.

*[Dido makes a sign, and he draws nearer while the
soldiers fall back.]*

Est locus, Hesperiam Grāī cognōmine dicunt,
Terra antīqua, potēns armīs atque ūbere glēbae ;
Hic cursus fuit,
Cum subitō adsūrgēns fluctū nimbōsus Oriōn
In vada caeca tulit penitusque procācibus Austrīs
Dispulit ; hūc pauci vestris adnāvimus ōrīs. *[A slight pause.]*
Rēx erat Aenēās nōbīs, quō iūstior alter
Nec pietāte fuit nec bellō maior et armīs.
Quem si fāta virum servant, si vēscitur aurā,
Nōn metus. Officiō nec tē certāsse priōrem
Paeniteat.

DIDO

[In a kindly tone]

Solvite corde metum, Teucrī, sēclūdite cūrās.
Quis genus Aeneadum, quis Trōiae nesciat urbem
Virtūtēsque virōsque aut tantī incendia belli ?
Seu vōs Hesperiam magnam Sātūrniaque arva
Sive aliōs rēgēs aliamque optābitis ōram,
Auxiliō tūtōs dimittam opibusque iuvābō.
Vultis et his mēcum pariter cōnsidere rēgnīs,
Urbem quam statuō vestra est, subdūcite nāvis :
Trōs Tyriusque mihi nūllō discrīmine agētur.
Atque utinam rēx ipse Notō compulsus eōdem
Adforet Aenēās ! Equidem per litora certōs
Dimittam et Libyae lūstrāre extrēma iubēbō,

DIDO

Sī quibus ēiectus silvīs aut urbibus errat.

[Aeneas, who has stood behind the curtain at the other end of the stage with Achates, is revealed as the curtain is drawn farther back. All look at them in surprise as Aeneas advances and begins to speak.]

AENEAS

Cōram, quem quaeritis, adsum
Trōius Aenēās, Libycīs ēreptus ab undīs.
Ō sōla infandōs Trōiae miserāta labōrēs,
Nōn opis est nostrae grātēs persolvere dignās.
Dī tibi digna ferant. Quae tē tam laeta tulērunt
Saecula? Quī tantī tālem genuēre parentēs?
In freta dum fluvii current, dum montibus umbrae
Lūstrābunt convexa, polus dum sīdera pāscet,
Semper honōs nōmenque tuum laudēsque manēbunt,
Quae mē cumque vocant terrae.

[He and Achates shake hands joyfully with the other Trojans.]

DIDO

[With great interest]

Tūne ille Aenēās, quem Dardaniō Anchīsae
Alma Venus Phrygiū genuit Simoentis ad undam?
Tempore longinquō cāsus mihi cognitus urbis
Trōiānae nōmenque tuum rēgēsque Pelasgi.
Quārē agite, ō tēctīs, iuvenēs, succēdite nostrīs.
Mē quoque per multōs similis fortūna labōrēs
Iactātam hāc dēmum voluit cōsistere terrā.

[Dido rises and gives her hand to Aeneas, and they walk out across the stage slowly to the music of a march, followed by the other Trojans, each by the side of one of the Carthaginian ladies. The soldiers bring up the rear.]

SCENE IV

SCENE IV

The palace of DIDO. There are three tables, of which the central one is for DIDO and AENEAS. Those on the sides are set obliquely, so that all sitting behind the tables can see DIDO and AENEAS. Each of these is for four or six guests, half of them men and half women. The men and women are arranged alternately, BITIAS being next to DIDO. One place is left vacant for ACHATES. There is a small space between the tables to allow passing. On the tables are vases with flowers, and goblets. Several large covered dishes are being carried out at the opening of the scene by three menservants. When they are gone, three maidservants bring in baskets with fruit, which take the place of the dishes. The first part of the conversation goes on during this action.

DIDO

[*While Dido speaks to Aeneas, the people at the other tables converse with each other in a low voice and glance at them occasionally*] Laetus est hic diēs mihi et populō meō, quō tū et comitēs tuī tēctis nostrīs succēditis. Ūnum tantum dē-siderō — filium tuum.

AENEAS

Brevi tempore, ut spērō, aderit. Achātem, fidēlis-simum amicum meum, misi ad nāvēs ut eō duce puer accēdat.

DIDO

Grātum fēcistī. Magnopere miror sitne filius patri similis, ut eius quoque fortia facta exspectēmus.

AENEAS

Dicere nōn possum, rēgīna, quam grāta nōbis sint beneficia tua. Errantēs, egēnōs nōs recēpistī, ut melius nōbis esse nōn posset, si in nostrās sēdēs pervēnissēmus.

DIDO

Utinam fāta dedissent ut haec urbs nōn solum Poenō-rum, sed Trōiānōrum sit domicilium.

DIDO

AENEAS

Fiet quod dis placēbit. Tū quidem, rēgīna, [*Bowing to her*] semper nōs obligātōs habēbis, quodcumque fāta ferent.

Enter ACHATES, and CUPID dressed as Ascanius, carrying gifts.

They are conducted by a Servant, who brings them before Dido and AENEAS, then stands near Dido's chair.

AENEAS

[*Rising*] Hic est ille, dē quō diximus, quem habēō fidēlissimum omnium [*Achates bows to the queen*], et filius meus Ascanius [*Laying his hand on Cupid's head*], quem spērō virum fortem et bonum rēgem populī suī futurum esse.

DIDO

[*Seizing Cupid by the hand and drawing him around to a chair between her and Aeneas*] Salvē, mī puer, et tuā et patris tuī causā. [*Noticing the gifts*] Quid autem habēs in manibus?

CUPIDO

Sunt haec dōna, quae ē nāvibus tibi adportāmus. [*Bowing to Dido*] Grātum erit nōbīs, rēgīna, si haec accipere dignāberis.

DIDO

Grātiās maximās agō tibi et omnibus vōbīs [*Looking at Aeneas and Achates*]. Haec numquam exspectāvissem ab eis quī modo naufragium fēcērunt. Sunt sine dubiō dōna pretiōsissima, quae tam longē ab urbe vestrā advexeritis.

[*She takes them, looks at them in admiration, as do several of the others, who have come near for the purpose. Then they go back to their places and*

SCENE IV

Dido gives the gifts to the servant by her side, who carries them out carefully. Achates has taken the vacant chair at one of the tables. Cupid takes much interest in what goes on after this, and is occasionally smiled at and petted by Dido and Aeneas.

DIDO

Hunc diem fēstum et fēlicem celebrēmus ut decet.

[*Two menservants bring in a great bowl which they set on a bench in front of the central table, and then go out. Two maidservants fill the goblets by means of ladles, and place them before the guests. These engage in lively conversation and laughter meanwhile, holding up the goblets to look at the color of the contents. The increase of cheerfulness all around should be noticeable. When the glasses are filled, the servants withdraw.*

DIDO

[*As she rises, a hush falls on the rest. She holds a small glass, and speaks slowly and distinctly. When she lifts up the glass, all rise and stand while the following words are spoken*]

Iuppiter, hospitibus nam tē dare iūra loquuntur,
Hunc laetum Tyriisque diem Trōiāque profectis
Esse velis, nostrōsque huius meminisse minōrēs.
Adsit laetitiae Bacchus dator et bona Iūnō,
Et vōs, ō, coetum, Tyrii, celebrāte faventēs.

[*She pours the libation on the table solemnly, after which the rest are seated. Then at once she becomes more cheerful, takes her big cup and, touching it to her lips, suddenly raises it high and says*] Iam proelium restat cum vinō. Ubi sunt bellātōrēs fortissimī? [*She looks at the guests, who enter into the spirit*

DIDO

of the occasion] Quis hoc pōculum capiet? Quis honōrem
et fāmam suam dēfendet? Bitiā, tē vocō.

BITIAS

*[Rises promptly and stands straight before the queen. He is
the one at the next table nearest to her]* Parātus sum, rēgīna.
Quid iubēs?

DIDO

Hoc pōculum iubeō occidere, sine morā, sine dubitātiōne.

BITIAS

[Taking the cup and raising it high] Fiet ut iubēs, rēgīna mea.

*[He drinks it off quickly and with gusto. All the others,
who have been looking on, cheer loudly and laugh.
Bitias sets the cup on the queen's table, bows, and
is seated.]*

DIDO

[Slapping him on the shoulder] Tū es vir, Bitiā. Quī
tālēs militēs habet, proelium facere potest. *[He rises and
bows again and is seated.]* Quis tālia facta aemulātur?

*[She looks around at the other men, two of whom im-
mediately rise and raise their cups.]*

VIR I

Ego, rēgīna.

VIR II

Et ego.

DIDO

Virī factis suis probantur. Videāmus quis cum Bitiā
contendat.

VIR I

In nōbis, rēgīna, nōn fallēris.

*[They raise their glasses and drink like Bitias. All
applaud and laugh again, Dido, Aeneas, and espe-
cially Cupid joining heartily.]*

SCENE IV

Enter IOPAS, an old man with long gray beard and hair. He has a lyre, and is led by a Maidservant, who conducts him to a stool before one of the side tables. As he comes in, DIDO, who with the others has taken her seat again, speaks, pointing to him in high spirits.

DIDO

Ecce, Bacchum Musae sequuntur.

IOPAS

[After playing a short prelude on the lyre, the music of which may be furnished by a piano near by, he begins to chant in a slow and stately manner, accompanied softly on the piano, while he touches the strings of the lyre with his fingers]

Errantem canimus lūnam sōlisque labōrēs,
Unde hominum genus et pecudēs, unde imber et ignēs,
Arctūrum pluviasque Hyadas geminōsque Triōnēs;
Quid tantum Ōceanō properent sē tinguerē sōlēs
Hibernī, vel quae tardis mora noctibus obstat.

[When he is through singing, after a short postlude, he stops playing, and they all applaud long and loud. He rises and bows. Dido with her own hands fills a cup and hands it to the servant, who gives it to him. He turns toward Dido and the guests, bows, drinks, and then speaks.]

IOPAS

Prō tantō beneficiō dī vōbīs grātēs persolvant, ut
meruistis.

[Then he is led out.]

DIDO

Est quidem hōc diē nōbīs datum gaudium atque
laetitia. Nē tamen obliviscāmur hospitēs nostrōs egēre
auxiliō. Ut ego vōs nōvī, civēs mei, *[Turning to them]*

DIDO

necesse nōn est vōs diū rogāre ut eōs iuvētis. Ipsī vōs doctī estis periculīs, fortunā maris et terrārum, quid sit egēre amicō.

BITIAS

[*Rising promptly*] Grātiās agimus, ō rēgīna, prō tāli sententiā. Quidquid in nōbīs est vīrium, exercēbimus ad eōs iuvandōs. Dum Trōiānī adsunt in nostrā urbe, nōs ipsī tūtiōrēs sumus. Eōrum fāmā factisque, per tōtum orbem nōtis, aliī quoque dēfenduntur. Utinam igitur eis placēret inter nōs manēre, sociārī nōbīscum, partemque urbis nostrae prō sēdibus perpetuis accipere.

[*The Carthaginians cheer.*]

AENEAS

[*Rising*] Nōn est vīrium meārum neque ingēnī mei dicere quantō gaudiō commōtus sim verbis istis auditis. Maiōra beneficia iam accēpimus quam per multōs annōs rependere possimus. Neque, sī liberum esset iūdicium, quicquam nōbīs grātius esset quam coniungere nōs cum populō Carthāginiēnsium. Sī haec est deōrum voluntās, nōbīs vērissimē placēbit. Sub dis cōnscendimus aequor, incēnsā patriā nostrā, eōrum manibus nostra omnia trādidimus, eōrum arbitriō nōs sēdēs quaerimus in futūrum. Ut sē rēs habent, accipimus auxilium quod tam benignē vōs dedistis, manēbimus vōbīscum quam diū dī immortalēs nōs manēre volent. In omnibus rēbus rēgīnā vestrā [*Bowing to Dido*] et vōbīs [*To them*] nōs dignōs ostendere cōnābimur. Cīvēs vestrī, sociī, et comitēs erimus, sī dis placēbit; omnī autem tempore, ut spērō, amicī et benevolentēs.

[*He sits down. All except Dido and Aeneas rise and cheer. Standing thus they suddenly burst out in*

SCENE IV

*the following song, all raising their hands toward Dido and Aeneas during the singing of the first two lines of each stanza. The curtain falls as they are singing the last line.*¹

Salvē tū, rēgīna nostra,
Semper tē laudābimus.
Seu malae rēs, seu secundae,
Nostra spēs es optima.

Et tū salvē, noster hospes,
Semper tū laudāberis,
Bellō clārus, pāce mītis
Rēx dilectus omnibus.

¹ Music on p. 174.

ANDROMEDA

ANDROMEDA

PERSONAE

- CĒPHĒUS, king in Ethiopia (Scenes I, II, IV, V)
CASSIOPĒ, his queen (Scenes I, II, IV, V)
SERVUS, a servant in the palace (Scenes I, V)
NŪNTIUS, a messenger from the temple (Scene I)
CĪVĒS I and II, two citizens of the country (Scenes I, III, V)
ANDROMEDA, daughter of Cepheus and Cassiope (Scenes II, IV, V)
SACERDŌS, a priest (Scenes II, III)
CHORUS VIRGINUM, friends of Andromeda (Scenes II, III, IV, V)
MULIERĒS I, II, and III, three women of the city (Scenes III, V)
PERSEUS, son of Zeus and Danae, betrothed to Andromeda (Scenes IV, V)
PHĪNEUS, formerly betrothed to Andromeda (Scene V)
SILENT CHARACTERS, a maidservant in the palace (Scene I), several men and women of the city (Scenes III, V), an attendant of the priest (Scene III)

The place is a city and the seashore in Ethiopia, in mythological times.

ANDROMEDA

SCENE I

A room in the palace of CEPHEUS and CASSIOPE. There is a Maidservant in the background. CEPHEUS is seated. CASSIOPE is walking about as if disturbed and preoccupied.

CEPHEUS

Miror, rēgina mea, cūr tam sollicita sis. Antehāc semper omnēs superāvistī laetitīā. Iam per tōtum diem tē videō cūris oppressam. Quidquid tē angit, petō ut patefaciās.

CASSIOPE

Nihil est. Aut sī quid est, ipsa dicere nōn possum quid sit. Neque causa est cūr dē tē aut dē aliō homine querar. Semper enim tē bonum coniugem cognōvī. Veniam petō sī per mē dolēs.

[She lays her hand on his arm and sits down by his side.]

CEPHEUS

Dolōrem nōn capiō nisi ē dolōre tuō. Uxor enim fuistī omnium optima. Mirum est tamen, cum antea semper laeta fueris, cum gaudium cēperis ē filiā nostrā et omnibus rēbus quae mātri et rēginae sunt cūrae — mirum est iam tē ex eisdem hīs nihil nisi maestitiam capere. Andromeda nostra est optima filia et pulcherrima tōtius terrae, ut semper fuit.

ANDROMEDA

CASSIOPE

Est bona, est pulchra filia. Æheu, timeō nē sit nimis pulchra, nē propter eius pulchritūdinem ipsa nimis gāvīsa sim.

Enter SERVUS; he bows.

SERVUS

Adest nūntius, rēgīna mea, quī dicit sē iussū deōrum advenire.

CASSIOPE

Æheu, id quod timuī. Dī fortūnae hominum invident.
[*After a pause, in a depressed voice*] Admittātur nūntius.

[*The servant bows and goes out.*]

Enter NUNTIUS; he stands looking sternly at the king and queen.

NUNTIUS

Adsum nūntius deī suprēmī huius terrae. Audite animō aequō cum pietāte quod deus mē dicere iussit.

CEPHEUS

Parātī sumus audire. Sive dūrum sit, sive laetum, deō pārēbimus.

NUNTIUS

Nē suprā deōs sē extollant quī mortālēs sunt nātī. Quōrum est potentia, eōrum dēbent esse laudēs. In hāc rē quoniam errātum est, supplicium quoque nōn deerit. Propter ūnīus fēminae adrogantiam [*Looking at the queen*] dolōribus opprimuntur omnēs. Haec deus nūntiārī voluit.

[*He turns and walks slowly away. Cepheus looks amazed, Cassiope depressed.*]

SCENE I

CEPHEUS

[*To the queen, who sits with downcast face*] Hōc dūrō nūntiō quid portenditur? Dic, rēgīna mea, quae sententia tibi sit in animō. [*Cassiope remains silent, with a growing expression of suffering on her face, which slowly sinks into her hands*] Nē dolōrī tē dēdās, rēgīna mea. [*Kindly*] Quidquid id est, ā mē, rēge et coniuge tuō, ab omnibus cīvibus tēcum tolerābitur.

CASSIOPE

[*Looking up wildly*] Per mē, per mē omnēs peribunt. Ego sōla et tē et filiam meam et populum nostrum perdidī. Ō miseram mātrem, ō miseram filiam, quam pulchriōrem esse putāvī quam beātās illās immortalēs.

[*Her head sinks down in deep grief. The maidservant and Cepheus conduct her away.*]

CEPHEUS returns; he walks up and down in anxious thought.

CEPHEUS

Est vērū quod dixerunt sapientēs. Homō nē putet sē similem esse deōrum. Id caveat suprā omnia. [*He is silent and continues walking*] Hoc erat quod rēgīnam maestam tenēbat. [*He walks as before, then stops*] Quam calamitātem iam expectem? Horrenda erant illa verba, "dolōribus opprimuntur omnēs." [*He begins walking again and shakes his head sadly*] Ō Fortūna, minimē tibi crēdere dēbēmus. Utinam liberōs numquam habuissem. [*He sits down in deep thought.*]

Enter SERVUS; he bows.

SERVUS

Adest cīvis huius urbis, quī colloquium petit cum rēge.

ANDROMEDA

CEPHEUS

[*After a pause*] Admittātur.

[*The servant goes out.*]

Enter CIVIS I; he stands respectfully at a distance.

CIVIS I

Licetne dicere, rēx optime, quod omnium cīvium maximē interest?

CEPHEUS

[*Looking up*] Semper parātus sum audire quod cīvēs mei dicunt.

CIVIS I

Missus sum qui tē certiōrem faciam cīvēs tuōs per tōtam urbem cum servīs suis perire. Cum ad hanc hōram omnēs fuerint incolumēs, subitō corruunt et moriuntur. Omnia sunt plēna maerōris. Auxilium petimus, domine.

[*He holds out his hands. A wailing is heard outside.*]

CEPHEUS

Auxilium petitis, quod libenter dabō si poterō. [*The citizen bows and goes out. The wailing is heard again.*] Ō miserum populum! Ō miserum rēgem! Contrā deōs quis iuvāre potest?

Enter SERVUS as before.

SERVUS

Adest homō qui vēnit ex agris.

CEPHEUS

[*Sadly*] Admittātur. [*The servant goes out and Cassiope enters, looking resigned and earnest, and seats herself beside the*

SCENE I

king, who does not notice her and speaks to himself] Hominēs moriuntur. Corruunt in mediā viā.

The man from the country, CIVIS II, enters greatly excited.

Quod malum iam restat?

CIVIS II

[*Breathlessly*] Advēnī quam celerrimē ā mari. Horreō cum dicō quid ibi viderim. Ingēns mōnstrum, ō rēx, ē fluctibus oriēns in terram ēgreditur. Tōtum agrum iam vāstāvit. Aedēs hominum lātē iam dēlēvit. Fugiunt miserī neque tamen sē servāre possunt. Ipse vix effūgī. Nisi auxilium inveniētur, omnēs nōs peribimus.

CEPHEUS

Malum infinitum in hanc terram incidit. Deī ipsī dē nōbīs poenam petunt. Hoc tantum dicere possum : Quod in rēgis est potestāte, fiet ut auxilium ferātur.

[The man goes out. Cepheus is silent.]

CASSIOPE

[*Earnestly*] Ā dīs est hic dolor, ā dīs petendum est remedium. Mea est culpa. Quidquid impōnent, ferre parāta sum.

CEPHEUS

[*More hopefully*] Optimam viam invēnistī, rēgina mea. Ut semper ārās cumulāvimus honōribus, ex illā pietāte iam spērāre possumus auxilium. Cōsulāmus deōs, nam eōrum est summa potestās. *[They go out as the curtain falls.]*

ANDROMEDA

SCENE II

The space in front of the temple of Jupiter Ammon. There is an altar in the center near the front of the stage. CEPHEUS and CASSIOPE, leading ANDROMEDA between them, come slowly upon the stage, followed by a chorus of girls, companions of ANDROMEDA. They are all in mourning except ANDROMEDA. When they reach the front of the temple they halt, the chorus standing behind the others.

CEPHEUS

Hoc iter, omnium maestissimum, iam perfēcimus. Quod deus iussit, est perāctum. Tē, filiam nostram, quam pulcherrimam accēpimus ā dīs, eis iam reddimus. Haec est fortūna rēgnantium. Servi sumus populī. Quod malum est cīvium, multō maius malum est rēgis.

CASSIOPE

Et omnium maximum malum rēgīnae. Tū sōla es filia mea, filia cārissima. [*She puts her arm around Andromeda's neck*] Tē sōlam amāvi, tuā pulchritūdine et pietāte gāvīsa sum. Per tē mihi vīsa sum pār deābus. Utinam prō tē patī possem quod meā culpā patiendum est.

ANDROMEDA

Nōlī dolēre, mātēr mea. Nēmīnī vīta data est in perpetuum. Ille diūtius, hic brevius eius commodis fruitur. Si vōbīs probāta sum, nihil amplius optō. Quod sum libenter dabitur, dummodo tū et pater et populus servēminī. [*She embraces her mother, who weeps on her shoulder and then turns sadly away. Andromeda kisses her, then turns to the girls*] Neque vestrī, cārae comitēs meae, oblīta sum. Si melior fortūna fuisset, vōbīscum multōs

SCENE II

annōs vixissem; postrēmō rēgīna vestra fuisset. Iam valēte et memoriā mē tenēte, ut ego vōs tenēbō dum vīta manēbit.

[She embraces them, one by one. Meanwhile the priest in impressive robes, with a staff and a chain, has appeared from the temple. They bow before him, and he begins to speak.]

SACERDOS

Quī suprā deōs sē extollit, eōrum potentiā dēprimitur. Haec audite quae per mē ā deō vōbīs nūntiantur. Mala omnia huius terrae finem habēbunt cum causa malōrum sublāta erit. Mōnstrō, quod in marī vivit, quod terram vāstat et hominēs et pecus necat, haec virgō, ūna prō omnibus, dabitur deī dēcrētō. *[Cassiope and Andromeda fall into each other's arms, overcome with sorrow. The others raise their hands in grief and weep]* Per mē, sacerdotem ipsius deī, vinciētur et ad mare dūcētur, ubi vinculis tenēbitur tam diū quam dis placēbit. Haec terra et eius incolae erunt sospitēs ex eō tempore quō virgō ad saxum religāta erit, modo sit animō volente.

ANDROMEDA

[With determination, raising her head and holding out her hands to be bound by the priest, while her mother continues weeping on her shoulder] Parāta sum. Vincite manūs. Modo per meam poenam reliquī omnēs sint malis suis liberātī. Nē flēveris, māter mea, filia tua dēdecorī tibi nōn erit. Libenter moriar, dum omnibus sit remediō. Comitibus meis omnibus dic mē eās amāre, ac iam valēte.

[She embraces her father, then her mother. The priest advances, puts the chain on her hands, and slowly]

ANDROMEDA

leads her away. She walks with resigned but firm step. While her parents stand sadly gazing after, the chorus slowly sings the following stanzas, during the last lines of which the curtain falls.

CHORUS

[*Singing*¹] Iam valē, puella dulcis
Filiārumque optima ;
Nōbīs, dum vivēmus, semper
Tū manēs cārissima.

Prō parentibus, prō nōbīs
Vitā tū privāberis,
Stella sed caelō pōnēris
Et lūcēbis omnibus.

SCENE III

The space in front of the temple of Jupiter Ammon, as in the preceding scene. The altar has garlands hung on it. At first there is no one on the stage, then two Women enter talking.

MULIER I

Hic est diēs vērē lactus, quem numquam fore spērāvimus. Modo omnēs vidēbāmur capitis damnātī. Moriebantur nūllō discrimine senēsque iuvenēsque. Iam vivunt flōrentque, et rēs suās secundās vident.

MULIER II

Ita. Mortis periculō et omnibus malīs, quae tam subitō in terram nostram inciderant, iam liberātī sumus.

¹ Music on p. 174.

SCENE III

MULIER I

[*Pointing*] Vidēsne āram sertis cumulātam? Diēs erit vērē fēstus omnibus. Supplicātiō dēcrēta est per tōtam urbem atque terram. Etsi nōndum est secunda hōra, tamen viae sunt complētae hominibus.

MULIER II

Haec omnia dēbentur deō, cuius benevolentia servātī sumus.

MULIER I

Eī tamen, miseri hominēs, quōs mōnstrum illud dēvorāvit, hōc diē nōn gaudēbunt. Cum sis mortuus, diēs fēsti nōn iuvant.

MULIER II

Favē linguā. Ista verba deō minimē placēbunt.

MULIER I

Sine dubiō. Eis autem quī patrem aut filium āmiserunt, hic diēs nōn gaudium, sed trīstitiam adferet maiōrem.

MULIER II

[*Pointing*] Ecce, estne illa vicīna nostra, quae advenit?

MULIER I

Ea non laeta est, meā sententiā. Nōn ūnum solum filium, sed duōs, per mōnstrum illud āmisit.

Enter a Woman, in mourning, with a wreath, which she hangs on a corner of the altar.

MULIER II

[*Addressing her*] Gaudeō tē salvam esse, vicīna mea.

ANDROMEDA

MULIER III

Grātiās agō, quod mē tam benignē adloqueris.

MULIER I

Valetne coniūnx tuus?

MULIER III

Valēmus ambō, sī validī sunt eī quōrum filiī sunt mortuī.

MULIER II

Male factum in filiis vestris. Tamen beātī estis quod tam bonī semper fuērunt.

MULIER III

Bonīs, ut vidētur, mātūrius moriendum est. Ō filiī mei, utinam adhūc vīverētis. *[She weeps.]*

MULIER I

Nē doleās. Sumus omnēs mortālēs. Nē rēx quidem suam filiam servāre poterat.

MULIER II

Etsī rēx est omnium, tamen mōnstrō dare filiam coāctus est.

MULIER I

Ita est sors hominum. Sive rēgēs, sive pauperēs sumus, omnēs malō aliquō labōrāmus.

MULIER II

Quārē patiendum esse putō quod prohibēre nōn possumus. Melius mihi vidētur bonō fruī quod nōbis conceditur ā dīs, quam nimis dolēre propter mala.

SCENE III

MULIER I

Rēgis filiae mē miseret. Dīcunt eam vinctam catēnīs sōlam sedēre ad mare, ubi mōnstrum cotīdiē ēgreditur. Dūrius est hoc ferre cum sis rēgis filia simul et pulcherrima omnium puellārum.

MULIER III

[*Drying her eyes*] Est hoc vērō dūrissimum. Potius paene mālīm filiōs meōs esse mortuōs quam semper vivere in tāli sollicitūdine.

MULIER II

Fertur rēgina ipsa huius malī fuisse causa, cum pulchritūdinem filiae suprā deārum extolleret.

MULIER III

Hoc dicō semper, quod vērū esse repperī, deōs esse dominōs nostrōs, quibus hominēs concēdere oporteat.

[*Several men and women, among them the two citizens of Scene I, come upon the stage, followed by the chorus in festive garb, with garlands in their hair, who stand in a semicircle behind the altar.*]

MULIER II

Vidē, iam accēdunt hominēs. Tempus adest quō deō sacrificētur.

MULIER I

Quam pulchrae sunt illae virginēs cum corōnis suis! Cum eās videō, molestē ferō mē senem fieri.

The Priest appears from the temple. He makes preparation for the sacrifice, while the people are silent. Then he lights it

ANDROMEDA

with a torch which is handed to him by an attendant. Then, standing directly behind the altar, he raises his hands to the sky and begins to pray.

SACERDOS

Juppiter omnipotēns, per tē vivimus ērepti periculīs,
per tē negōtia nostra agimus omnia. Tū es suprēmus
omnium deōrum, tū regis caelum et terrās, tū sōlus es
dignus summīs laudibus et summō honōre. Precāmur
ut nōs respiciās hōc diē et in futūrum, atque benevolēns
et propitius sacra nostra accipiās. Maximē petimus ut
spectēs grātum animum huius populī, quem servāvisti et
ēripuisti ē maximīs periculīs.

*[As he walks slowly back toward the temple the chorus
begins to sing.]*

CHORUS

[*Singing*¹] Audī nōs cum tē vocāmus,
Summe rēx caelestium;
Es tū dignus quī laudēris
Sōlus ā mortālibus.

Vitam nōbis reddidisti,
Summe rēx caelestium;
Ex tuā manū fruēmur
Prō dolōre gaudiō.

In caelō dum sōl lūcēbit,
Summe rēx caelestium,
Vivet hic diēs per annōs
Cōnsecrātus laudibus.

¹ Music on p. 175.

SCENE IV

SCENE IV

A spot by the seashore. ANDROMEDA, her hands chained fast to a rock, is sitting with her head bowed.

ANDROMEDA

[*Raises her head slowly and lifts her hands to the length of the chains, then lets them sink again and looks at the chains*] Per diēs, per noctēs hīc vigilō, sōla et dēserta. Nōn omnīnō sōla tamen, nam vōs, vincula mea, semper adestis. Praeter vōs nullōs iam habeo parentēs, neque amīcōs, neque comitēs. Praeter hoc saxum nullam habeo domum. Hoc litus est patria mea. Vōs, sīdera, et sōl quī radiis tuis mē adhūc respicis, vōs estis deī. Nam aliōs nōn habeo. Iuvenisne sim an senex nesciō, nec rēfert. Dolentī iuventa pār est senectūtī. [*After a pause*] Rēgis filiam dicunt mē fuisse, pulcherrimam quae esset in tōtō orbī terrārum. Per noctem in somnis adhūc mihi videor libera. In somnīs video patrem rēgem mātremque rēginam. Postea cum diēs exoritur, omnēs abiērunt. Sī ipsī adveniunt, procul astant lacrimantēs, neque mē appellāre audent, neque respondēre appellantī. Miserī sunt quōs vinculis meis morte liberāvi — liberāvi et cotidiē liberō. Nam omnium terrōrum maximum est mōnstrum illud, quod semper mē necāre minitātur, neque tamen mē necat. Quantus timor me invādit eius ōs atque oculōs videntem. Timeō, eademque gaudeō. Nam hōc meō timōre tōtam terram ab omnibus periculis dēfendō. Nōnne hoc est tantī? [*She rises up and stands proudly erect*] Ego, infirma puella, digna aestimor ā dīs immortalibus, quae vitam tot hominum cūstōdiam. Per mē vivunt, per mē laetantur.

ANDROMEDA

[*She sits down and sinks into thoughtful silence. Suddenly a swishing sound is heard, as of wings, which causes her to look up in surprise and expectation. It is heard again, and she turns toward it, but turns away again and casts her eyes on the ground when PERSEUS appears.*

PERSEUS

[*Entering rapidly, stops short before her in surprise. He has a helmet, winged sandals, and a short curved sword, and holds his shield with the Gorgon's head on it averted, but so that the audience can see the device*] Quem videō? Dīc, virgō. An es dea? [*Noticing her chains*] Quis te hīs vinculis adligāvit? Per deōs iūrō, tam pulchram et tam miseram mē nōn vidisse in tōtō itinere meō. Quisquis est [*He raises his sword*] quī hīs cruciātibus tē adfēcit, etiam si rēx sit huius terrae, per mē, virgō, liberāberis. [*As she does not look up, he sheathes his sword and draws nearer*] Cūr tam maesta es? Tam pulchram, tam bonam virginem lactam esse decet. Nōn crēdō tuā culpā hoc supplicium tē pati. Quidquid est quod tē dolēre coēgit, iam satis doluisti. Ira neque deōrum neque hominum semper manēre dēbet. [*He draws still nearer and speaks in a kindly tone*] Quī sunt parentēs tuī? Vivuntne adhūc? Habēsne frātrēs, sorōrēs, cognātōs? Quae terra tē genuit? [*Appealing to her*] Dīc, virgō, per dolōrem tuum et pulchritūdinem tē ōrō, et fac mē certiōrem.

ANDROMEDA

[*Looking up*] Vidēs cam quae damnāta est ā dīs. Quisquis es, advena, ōrō tē ut abeās. Sacer est hic locus, neque quicquam in eō invenitur nisi dolor atque maestitia.

SCENE IV

PERSEUS

Tantō magis mē quaerere cōgis quis cāsus tē adflixerit. Neque ego sum dīs ignōtus. Perseus sum, quī terrās peragrō ad noxiōs pūniendōs et miseris auxilium ferendum.

ANDROMEDA

Contrā voluntātem mihi persuādēs ut fāta mea patefaciam. Deōrum ira et māttris meae adrogantia ad hoc saxum mē adligāvērunt, ubi mōnstrum cotidiē mē terret et mortem minātur. Sī quis hoc mōnstrum — sed quid dicō? [*In despair*] Quis enim contrā deōs vitam daret in periculum?

PERSEUS

At tamen, sī quis hoc audeat, quid sit eius praemium?

ANDROMEDA

Nōli mē, advena, lūdificāre. Tanta spērāre nōn licet. [*A splashing of water and a great puffing is heard. Andromeda draws away frightened, as she and Perseus look in the direction of the sound*] Mōnstrum! Mōnstrum adest! [*Holding out her folded hands to Perseus*] Servā mē, obsecrō, servā vitam meam.

PERSEUS

[*Drawing his sword*] Nōn frustrā ōrāveris.

[*He walks away sturdily to meet the monster. A louder splashing, puffing, and roaring is heard, with repeated blows, as if on the monster's back. Finally the noise subsides. Andromeda has been sitting in great fear and anxiety, looking on and holding her hands clenched before her. When the noise ceases she looks relieved.*]

ANDROMEDA

PERSEUS

[*Entering with his sword red with blood*] Hōc periculō es liberāta. Nam mōnstrum est mortuum. Iam salva es et libera.

ANDROMEDA

[*Gratefully*] Numquam tibi, ut meruisti, grātiās agere poterō. Deus es, quī mē servāvisti.

PERSEUS

[*Sheathing his sword*] Nōn deus, sed coniūnx tuus, ut spērō, nisi fāta obstant. [*Andromeda sits with downcast eyes.*]

CEPHEUS, CASSIOPE, and the Chorus appear from the opposite side.

CEPHEUS

[*Joyfully*] Estne vērus nūntius ille quem audīvimus? Dicunt mōnstrum interfectum esse. [*To Perseus*] Tūne es ille, iuvenis, quī per hoc factum nōs omnēs servāvisti?

PERSEUS

Nisi fallor, vōs estis parentēs huius virginis. Ego sum Perseus, quī Gorgonem et hoc mōnstrum interfēcī, dīs ipsis nōn ignōtus.

CASSIOPE

Utinam grātiās satis magnās tibi agere possēmus, ō iuvenis. Filiam nōbīs reddidisti, quam mortuam iam plōrābāmus. [*She and Cepheus shake Perseus' hand.*]

CEPHEUS

Numquam tibi praemium satis dignum praebēbimus, nisi gaudium patris et mātis tē dēlectat.

SCENE IV

PERSEUS

Gaudiō vestrō vērō dēlector. Magis tamen gaudeam,
sī mihi filiam dētis in mātirimōnium.

CEPHEUS

Honōre nōs dignōs aestimās quem numquam spērā-
vimus. Sit tua, sī ipsa vult.

PERSEUS

[*Goes to Andromeda and holds out his hand. She has been sitting with her eyes on the ground*] Sī idem velis, ō virgō,
quod volunt parentēs — dicere nōn possum quam faciās
mē beātum.

[*Andromeda looks up and gives him her hand, which he grasps eagerly. As she does so, the chains fall from her and she rises with a happy smile. They go out slowly hand in hand, followed by Cepheus and Cassiope, and the chorus, who sing as they go.*]

CHORUS

[*Singing*¹] Noctem iam diēs fugāvit
Quī tē vitæ reddidit.
Multōs annōs ūnī vivās
Quae vivēbās omnibus.

¹ Music on p. 175.

ANDROMEDA

SCENE V

Before the palace of CEPHEUS, on the wedding day of PERSEUS and ANDROMEDA. PHINEUS and two other men, the Citizens of Scene I, are standing outside the palace gate, armed with swords and shields.

CIVIS II

Ut mihi vidētur, frūstrā hīc morāmur. Aliō itinere ibunt sine dubiō.

CIVIS I

Id nōn crēdō. Per hanc portam semper iērunť marīťi rēgīi.

CIVIS II

Quod ad mē attinet, cant quālibet viā. Dēfessus sum exspectandō. Nihil agimus dum hīc stāmus, nisi ut hominēs nōs inrīdeant.

PHINEUS

[*Angrily*] Satis iam est querēlārum tuārum. Ego sum dux huius negōťi. Vestrum est facere quod iussī. [*To Civis II*] Putāsne minus mē hominēs inrīsūrōs esse, si postrēmō iam dēficiam, cum per omnēs hōs annōs contenderim?

CIVIS II

Per mē quidem [*Shrugging his shoulders*] faciās quidlibet. Si tē nōn dēterret rīsus hominum, ego sum contentus.

PHINEUS

Rēgem melius mē nōsse putāvī. Postquam fidem dedit, postquam filiam suam dēspondit, iam aliēnō hominī, dē quō ante hoc tempus nēmō audīvīt, nē hōc quidem dictō [*Snapping his fingers*] filiam dat in mātrimōnium.

SCENE V

CIVIS I

Est iniūria maxima, nōn tibi solum, sed omnibus civibus. Eī quī hoc rēgnū per multōs annōs dēfendērunt ab hostibus, quī omnēs labōrēs prō rēge ipsō sustinuērunt, iam exclūsī sunt et relēgātī, quasi contrā haec omnia fēcerint.

PHINEUS

Mercēdem nōbīs dēbet, quā iam prīvāmur. Filiam dare pollicitus est. Illam igitur postulō, nōn quod eam praeter aliās habēre mālim, sed quod iūs est eōs habēre praedam quī pugnāverint.

CIVIS II

Est ut dicis. Tamen nōn intellegō quid putēs tē facere posse iam cum diēs mātirimōnī adsit, cum novus marītus uxōrem suam domum dūcat.

PHINEUS

Quid facere possim? Id spērō mē ante noctem dēmōnstrātūrum esse. Nōnne nōs sumus trēs hominēs cum gladiīs? Saepe iam trēs hostēs ego sōlus occidī, nē putēs mē timēre ut contrā ūnum nōs satis valeāmus.

CIVIS II

Dicunt eum esse fortem. Sunt quī eum dīs ortum esse fingant. Certē nōn dubium est quīn mōnstrum illud interfēcerit.

PHINEUS

[*Laughing*] Fābulam istam audīvī. Eam crēdant puerī. Facile est causam invenīre, sī fidem servāre nōlis. Sic dicās [*In a mocking tone*]: "Hic filiam meam liberāvit ā mōnstrō. Igitur missus est ā dīs. Igitur est ipse deus.

ANDROMEDA

Igitur filiam meam habēre dēbet. Nisi hoc fiet, deī erunt iratī. Deinde mōnstrum, quod mortuum est, redibit.” [He laughs.]

The Chorus come in walking two and two, with garlands in their hair, as before, and followed by several men and women. They are singing when they enter and continue their song as they stand before the palace, facing the audience. While they are singing the last stanza, they pass on into the palace, followed by those who have come with them.

CHORUS

[*Singing*¹] Collis ō Helicōnii
 Cultor, Ūraniae genus,
 Quī rapis teneram ad virum
 Virginem, ō Hymenace Hymēn,
 Ō Hymēn, Hymenace,

Cinge tempora flōribus
 Suāve olentis amārācī,
 Flammeum cape, laetus hūc,
 Hūc venī niveō gerēns
 Lūteum pede soccum,

Ac domum dominam vocā
 Coniugis cupidam novī,
 Mentem amōre revinciēns,
 Ut tenāx hedera hūc et hūc
 Arborem implicat errāns.

¹ Music on p. 176.

SCENE V

PHINEUS

[*When they have all gone in*] Iam est agendum, nē deus iste manibus nostris effugiat.

[*He walks up to the gate and knocks with the hilt of his sword. A Servant comes.*

SERVUS

Quis pultat? Quid vultis?

PHINEUS

Novum maritum petō ut vocēs extrā portam. Est quod cum eō conloquī volō.

SERVUS

Eum vocābō.

[*He goes in. The three take up a threatening position a little distance from the entrance, and examine their swords to see if they are in good condition.*

PERSEUS

[*Coming out with his shield behind him, which he leans against the wall with the Gorgon's head averted. He is smiling and bows to the men*] Vōsne mē vocāvistis? Quid mihi dicere vultis?

PHINEUS

[*Stepping forward a pace or two*] Nōn diū tē morābimur. Lingūa nōn loquēmur, sed gladiō.

[*As he says this, they draw their swords and advance along the back of the stage as if to cut off his retreat. Perseus quickly takes up his shield and turns the Gorgon's head toward them, whereupon they become rigid and stand in that attitude to the end of the scene. Their positions should be as varied as possible*

ANDROMEDA

PERSEUS

[Turning his shield so that the audience can see the head] Sic semper fiat eis qui dis minitantur. [He goes into the palace.

In a little while the Chorus is heard singing within. After a line or two they come out, walking two and two, as before, singing as they do so, and stand grouped before the door till they reach the last stanza. Then they move away, and complete the song as they go. They are followed by PERSEUS and ANDROMEDA, CEPHEUS and CASSIOPE, and the other men and women. The curtain falls just as the song closes, while the last ones are moving across the stage.

CHORUS

[Singing¹] Quis deus magis anxius
Est petendus amantibus?
Quem colunt hominēs magis
Caelitum? Ō Hymenace Hymēn,
Ō Hymēn, Hymenace.

Nīl potest sine tē Venus,
Fāma quod bona comprobet,
Commodi capere: at potest
Tē volente; quis huic deō
Comparārier audet?

Omnēs vōs simul, integrae
Virginēs, quibus advenit
Pār diēs, agite in modum
Dicite, "Ō Hymenace Hymēn,
Ō Hymēn, Hymenace."

¹ Music on p. 176.

SONGS

1. TE TENEMUS, COPA (PAGE 94)

Rapidly



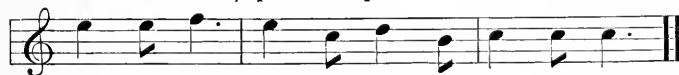
Te te - ne - mus, co - pa; Ne ve - lis ab -
Te lau - da - mus, co - pa, Dul - cis et be -



i - re, Vi - num si præ - be - re no - lis,
nig - na, Quam-quam nil ha - bes in men - sa



Vi - num cla - rum, sua - ve, mi - te, Vi - num quod sit
Præ - ter o - va, præ - ter pa - nem, Præ - ter du - rum



op - ti - mum, Vi - num quod sit op - ti - mum.
ca - se - um, Præ - ter du - rum ca - se - um.

2. O DULCIS AMOR (PAGE 113)

Slowly




O dul - cis a - mor qui me fa - cis Per
O tris - tis a - mor qui me fa - cis I -




to - tas ho - ras di - vi - tem, Tu das mi - hi quod
dem lon - ge mi - ser - ri - mam, Dum tor - que - or, dum

SONGS



æ - ti - mo In om - ni vi - ta max - i - mum.
co - gi - to Quam mox ra - pi - an - tur om - ni - a.

3. SALVE TU, REGINA NOSTRA (PAGE 147)



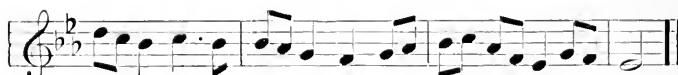
Sal - ve tu, re - gi - na nos - tra, Sem - per
Et tu sal - ve, nos - ter hos - pes, Sem - per



te lau - da - bi - mus. Seu ma - læ res, seu se -
tu lau - da - be - ris, Bel - lo cla - rus, pa - ce



cun - dæ, Nos - tra spes es op - ti - ma, Seu ma -
mi - tis, Rex di - lec - tus om - ni - bus, Bel - lo



læ res, seu se - cun - dæ, Nos - tra spes es op - ti - ma.
cla - rus, pa - ce mi - tis, Rex di - lec - tus om - ni - bus.

4. IAM VALE, PUELLA DULCIS (PAGE 158)

Sadly



Iam va - le, pu - el - la dul - cis,
Pro pa - ren - ti - bus, pro no - bis

SONGS



Fi - li - a - rum qu[e] op - ti - ma. No - bis, dum vi -
Vi - ta tu pri - va - be - ris, Stel - la sed cæ -



ve - mus, sem - per Tu ma - nes ca - ris - si - ma.
lo po - ne - ris Et lu - ce - bis om - ni - bus.

5. AUDI NOS CUM TE VOCAMUS (PAGE 162)

6. NOCTEM IAM DIES FUGAVIT (PAGE 167)



Au - di nos cum te vo - ca - mus,
Vi - tam no - bis red - di - dis - ti,
In cæ - lo dum sol lu - ce - bit,
Noc - tem iam di - es fu - ga - vit



Sum - me rex cæ - les - ti - um; Es tu dig - nus
Sum - me rex cæ - les - ti - um; Ex tu - a ma -
Sum - me rex cæ - les - ti - um, Vi - vet hic di -
Qui te vi - tæ red - di - dit. Mul - tos an - nos



qui lau - de - ris So - lus a mor - ta - li - bus.
nu fru - e - mur Pro do - lo - re gau - di - o.
es per an - nos Con - se - cra - tus lau - di - bus.
u - ni vi - vas Quæ vi - ve - bas om - ni - bus.

SONGS

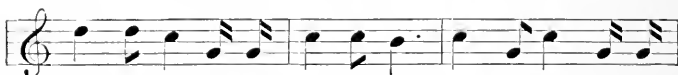
7. COLLIS O HELICONII (PAGES 170 AND 172)



Col - lis O He - li - co - ni - i, Col - lis O He - li -
 Cin - ge tem - po - ra flo - ri - bus, Cin - ge tem - po - ra
 Ac do - mum do - mi - nam vo - ca, Ac do - mum do - mi -
 Quis de - us ma - gis anx - i - is, Quis de - us ma - gis
 Nil po - test si - ne te Ve - nus, Nil po - test si - ne
 Om - nes vos si - mul, in - te - græ, Om - nes vos si - mul,



co - ni - i Cul - tor, U - ra - ni - æ ge - nus,
 flo - ri - bus Suav[e] o - len - tis a - ma - ra - ci,
 nam vo - ca Con - iu - gis cu - pi - dam no - vi,
 anx - i - is Est pe - ten - dus a - man - ti - bus?
 te Ve - nus, Fa - ma quod bo - na com - pro - bet,
 in - te - græ Vir - gi - nes, qui - bus ad - ve - nit



Qui ra - pis te - ner[am] ad vi - rum Vir - gin[em], O Hy - me -
 Flam - me - um ca - pe, læ - tus huc, Huc ve - ni ni - ve -
 Ment[em] a - mo - re re - vin - ci - ens, Ut te - nax he - der[a]
 Quem co - lunt ho - mi - nes ma - gis Cæ - lit[um]? O Hy - me -
 Com - mo - di ca - per[e]: at po - test Te vo - len - te: quis
 Par di - es, a - git[e] in mo - dum Di - cit[e] O Hy - me -



næ[e] Hy - men, O Hy - men, Hy - me - næ - e,
 o ge - rens Lu - te - um pe - de soc - cum,
 huc et huc Ar - bor[em] im - pli - cat er - rans.
 næ[e] Hy - men, O Hy - men, Hy - me - næ - e.
 huic de - o Com - pa - ra - ri - er au - det?
 næ[e] Hy - men, O Hy - men, Hy - me - næ - e.

NOTES

SACCUS MALORUM

SCENE I. **Ego mālīm**: *I'd rather*. — **Mihi vidēris magnam rem factūrus esse**: *it seems to me you will do wonders*. — **Omnia sunt parāta**: *everything is ready*. — **in animō est**: *we intend*. — **sapientissimōs**: *the wisest ever*. — **Tempus morandī et loquendī**: *time to stop and talk*. — **Putant vērō**: *they do think*. — **iter facit**: *is making a trip*.

SCENE II. **ēsse**: *to eat* (**ēsse**: *to be*). — **Ecce casam**: *there's a hut!* — **nēmōn**: = **nēmō** + **ne**. — **māla**: *bad*. — **māla**: *apples*. — **pater**: translate *uncle*. — **dīcere volō**: *I mean*. — **māter**: translate *auntie*. — **Accipe**: *we'll give you*. — **Nōn tam . . . quam**: *not so much . . . as*.

SCENE III. **Trēs gradūs fēcī**: *I have taken three steps*. — **Iam diū adesse dēbēbās**: *you ought to have been here long ago*. — **Ignōscendum est**: *you must pardon them*. — **Nēve (nē + ve)**: *and don't you*. — **Nōn ita eās cognōvī**: *I haven't come to know them in that light*. — **prō eārum dēlictō**: *for what they have done*. — **melius erat**: *it would have been better*. — **Sī quid sceleris**: *if any crime*. — **licet quaerere**: *you may look for it*. — **mihi ex hortō**: *from my garden*. — **Quī eum habuit**: *whoever had it*. — **Nihil hārum rērum intellegō**: *I don't understand any of these things*. — **tibi abstulisse**: *took it from you*. — **vērī simile**: *likely*.

SCENE IV. **minus quīnque sestertiīs aestimanda**: *to be estimated at less than five sesterces* (i.e. about twenty cents). — **Eōs vērō accūsō**: *I do accuse them*. — **quod abstuleritis**: *of having stolen*. — **Gāi Furnī**, genitive of Gaius Furnius, the farmer's name. — **nōn satis causae**: *not ground enough*. — **Manūs abstinē!** **Mē liberā!** *hands off! let me go!* — **Nihil umquam, quod sciam**: *never a cent, that I know*. — **labōret**: *he shall work*.

NOTES

TIRONES

SCENE I. *Nōne ita placet: don't you like it this way? — Hōc gaudēbit: he will be delighted with this. — puerilia dēpōnentēs et sūmentēs virīlia: laying aside boyish things and taking up those of manhood. — tibi adimō: I take from you.*

SCENE II. *Diū expectāmus: we have been waiting a long time. — neque quisquam: and no one. — Nōn esset mirandum: it would not be strange. — Nēminem umquam vīdisse videor: I don't think I ever saw one. — Quārē dīcō: that's why I say. — Dēfessa manendō: tired of waiting. — eīs obviam: to meet them. — Melius esset: it would be better.*

SCENE III. *Iūrāvimus in verba imperātōris: we have sworn allegiance to the general. — omnēs diēs et hōrās: every day and hour. — Ut tū dīcis: according to what you say. — in locō: in the proper place. — proelia facere: fight battles. — Num vōbīs proficiscendum est: you don't have to start, do you? — Helvētiīs esse in animō: that the Helvetians intend. — Cūr bellum nōn differātur: why can't the war be put off? — Quantō gaudiō fruāmur: how we should enjoy ourselves! — suāvis, suāvissimus: sweet, so sweet. — Hōc modō vērius dīcitur: this is a truer way to say it. — Quid agit: how is he getting along? — bonā valētūdine: in good health. — Semprōnius Mārcō suō salūtem: Sempronius to his dear Marcus, greeting. — quam magnīs itineribus contenderet: at what a rate he pushed on. — nihil erat quod ederēmus: there was nothing for us to eat. — Ō fortunam maximam: what luck! — rēs aguntur: there is something doing. — Id quod putāvī: just as I thought. — Dēsinite iūrgāre: stop quarreling. — Cūr tubā canitur: what is the trumpet being blown for? — Est quod: there is something that. — Grātiās maximās agō: thank you very much.*

SCENE IV. *is sum rūsus quī sum: I am my own self again. — cōgitāns: when I think. — āctum est dē: good-by to. — ab hominibus vacua: without a soul in it. — Aliud: anything else. — nūllō modō: not possibly. — optimā fidē: perfectly reliable. — eius mentem: translate, she. — velīmus: we should like. — Ita mē dī ament: as sure as I live (literally, so may the gods love me). — velim eī tū*

NOTES

hoc persuādeās : *I wish you'd convince her of this.* — *Potest esse* : *it may be.* — *Licetne tibi* : *can you?* — *nē tibi malum accidat* : *that you don't get into trouble.*

SCENE V. *poenās dare quantās ā mē petere tibi placēbit* : *to suffer any punishment it shall please you to inflict on me.* — *eō cōnsiliō ut* : *with the intention of.* — *iūstam causam redeundī* : *a good reason for returning.* — *Nihil malī* : *not . . . anything bad.*

EXITUS HELVETIORUM

SCENE I. *Iam dūdum tē exspectāmus* : *we have been waiting for you a long time* (see note on *iam diū*, Saccus Malorum, Scene III). — *Nōne vīs ēsse* : *not ēsse*, see note, Saccus Malorum, Scene II. — *quod edāmus* : *something to eat.* — *Edātis licet* : *you may eat.* — *Ēheu, nōs miserōs* : *alas, we poor people!* — *prōpōnō animō* : *I think of.* — *parvulae* : *little darlings.* — *Rēctē dīcis* : *you've got it right.*

SCENE II. *Dēfessus morandō* : see note, Tirones, Scene II. — *Tē ducem esse oportuit* : *you ought to have been commander-in-chief.* — *Idem ego sentiō* : *just what I think.* — *Aggredere* : *go at it!* — *Pudet mē* : *I am ashamed.* — *Id cavē iterum dīcās* : *don't you say that again.* — *Īre licet per nōs quidem* : *go for all we care.* — *Satis labōris* : *enough hardship.* — *magnō ūsuī* : *very useful.* — *mē pae-nitet* : *I regret.* — *Quid facerēmus* : *what could we do?* — *Pārendum est, sequendum est* : transl. by imperatives. — *cōgitāns* : see note, Tirones, Scene IV. — *quod spērēmus* : *that we can hope for.* — *adhūc vīvenda est* : *is still before you.* — *manendum nōn erit* : *we shall not have to stay.* — *Hocine* : = *hoc + ne.*

SCENE III. *iam stīpendia faciō* : for tense see note on *iam dūdum*, Scene I. — *dormiēns* : *when he's asleep.* — *Quid vōbīs est cum meīs rēbus* : *what have you got to do with my property?* — *in aliō homine* : *on somebody else.* — *Puellane tē amet* : *a girl love you?*

SCENE IV. *ut amīcum agere* : *act like a friend.* — *tubā canitur* : see note, Tirones, Scene III. — *scit imperāre* : *knows how to command.* — *sequī placet* : *it is a pleasure to follow.* — *Bene accidit* : *it is a good thing.* — *Nisi hoc esset* : *if it were not for that.*

NOTES

CICERO CANDIDATUS

SCENE I. **Quid mē vīs**: *what do you want with me?* — **neque gallinam quidem**: *nor even a hen.* — **faxō cognōscat**: *I'll see that he finds out.* — **necne**: *or not.* — **scit sē dēfendere**: *knows how to defend himself.* — **Taedet mē**: *it makes me tired.* — **valeat dominus**: *good-by to your master.* — **pedibus vim iniciēs**: *put some go into your feet.* — **Dolōrem capiō ex pede**: *I have a pain in my foot.* — **in corde**: *in your head.*

SCENE II. **Arpīnī**: *locative.* — **Salvē, salvē plūrimum**: *glad to see you, so glad to see you!* — **Quid agis**: *how are you?* — **nimis labōrās**: *you are working too hard.* — **nec**: *but . . . not.*

SCENE III. **meā quidem memoriā**: *as far as I can remember.* — **sunt ūsuī**: *they are profitable.* — **lupus in fābulā**: *the wolf in the story (i.e. coming along just when you are talking about him).* — **Hicine amet**: *he in love?* — **Hicine**: = **hic** + **ne**. — **illum hominem amāre**: *think of that man being in love!* — **dūcere cōstituit**: *i.e., in mātirimōnium.* — **nihil bonī**: *no good.* — **Id nōn dīxerim**: *I wouldn't say that, I'm not so sure.* — **nōn coniectūrām facere licet**: *you can't tell.* — **Salvē Cicero**: *hurrah for Cicero!*

SCENE IV. **tardiōrēs**: *a little behind time.* — **Modo adveniant**: *if they will only come.* — **omnium meōrum**: *of all my people.* — **benevolentēs**: *devoted supporters.* — **patriae amantēs**: *patriotic.* — **idem quod omnēs**: *i.e. moneō.* — **vōs paenitēbit**: *you will regret.*

CONIURATIO

SCENE I. **conveniendum erat**: *we were to meet.* — **Numquam satis est prōvisum**: *one can never be too careful.* — **Est laetum quod dīcis**: *I'm glad to hear it, that's good news.* — **Caveās velim**: *I wish you'd be careful.* — **mihi suspiciōnem movet**: *makes me suspicious.* — **Est capite opertō**: *he has his head covered.* — **unde sit tibi tanta fidūcia**: *where you get your confidence.* — **Placetne**: *is it agreed?* — **Nē ignōrētis**: *don't be mistaken.* — **librī**: *i.e. the Sibylline Books.* — **Factum reperiēs**: *be easy about that (literally,*

NOTES

you'll find it done). — *Nihil erit quod querāris*: *you'll have no reason to complain in my case*. — *cūrābit sollicitandōs*: *will see to stirring up*.

SCENE II. *quī vigilāverit*: *when he has been awake*. — *velisne*: *would you?* — *Paene nūllum*: *hardly any*. — *Nōn ita cognōvī dominī amīcōs*: *that's not the sort I know our master's friends to be*. — *Abī in crucem*: *go to grass*. — *tē nostrī miseret*: *you pity us*. — *Habēmus quod*: *we have something that*.

SCENE III. *Tanta vīs*: *such a lot*. — *Piget, pudet*, etc. (supply *mē*): *I am disgusted, I am ashamed*, etc. — *Fulviae suae*: *to his dear Fulvia*. — *Necesse est nōs virōs fierī*: *we must turn ourselves into men*. — *mē miseram*: *dear me*. — *quae pudenda sint*: *things to be ashamed of*.

SCENE IV. *Ita fiat cūrābimus*: *we'll see that it's done*. — *Lūx certa*: *clear daylight*. — *Dīs grātiās*: supply *agō*. — *Bene meriti estis dē rē públicā*: *you have deserved well of the state*. — *Bene facis*: *you're very kind*. — *esse oportuit*: *ought to have been*. — *Sī nōn essent*: *if it were not for*. — *Haec rēs, ut mihi vidētur, nimium iam crēvit*: *it seems to me this business has gone too far*. — *dubitandum esse*: *we ought to hesitate*.

DIDO

SCENE I. *quae doleās neque*: *to suffer and not*. — *omnibus iuvantibus*: *with the help of all*. — *mihi ēripiēs*: *you will tear from me*. — *omnibus meīs*: *to all whom I love*. — *Taedet eōs pārere*: *they are tired of obeying*. — *cordī*: see vocabulary. — *Est rēgīnae*: *it is the queen's privilege*. — *Quid potius dicam*: *what part shall I tell?* — *vīsa sunt*: *have appeared*.

SCENE II. *tam diū abest*: *has been away so long*. — *quid explōrātum*: *what report*. — *Iam diū*: for tense compare *tam diū*. — *Cuius modī*: *what sort of*. — *prō bonis vōs habēbō*: *I shall treat you like good people*. — *scītō* (imperative of *sciō*): *I would have you know*. — *quam diū*: = *tam diū quam*. — *cui hospitēs sunt cūrae*: *under whose care strangers are*. — *pudet nōs*: *we are ashamed (of)*.

NOTES

SCENE III. *maria omnia vectī: carried over all the seas. — fluctū: from the sea. — nōn metus: supply est. — Officiō nec tē certāre priōrem paeniteat: nor shall you regret to have taken the lead in generous service. — Voltis et: = et sī vultis. — urbem quam statuō: = urbs quam statuō. — sōla miserāta: thou who alone hast pitied. — nōn opis est nostrae: it is not within our power. — quae mē cumque: = quaecumque mē. — voluit: has willed.*

SCENE IV. *eō duce: conducted by him. — melius nōbīs esse nōn posset: we could not be better off. — et tuā et patris tuī causā: both on your account and on your father's account. — Trōiā profectis: those who have come from Troy. — velis: be it thy will. — huius: supply diēi. — Hyadas: Greek accusative of Hyades. — tardis noctibus: i.e. in summer. — sociārī (middle voice): to ally themselves. — Nōn est virium meārum: see note, nōn opis est nostrae, Scene III. — sē rēs habent: things are. — Seu malae rēs: supply sunt.*

ANDROMEDA

SCENE I. *Dolōrem capiō: I suffer. — mātī sunt cūrae: concern a mother (cūrae, dative of service). — animō aequō cum pietāte: patiently and reverently. — deus nūtiārī voluit: it is the god's will to have announced. — tibi in animō: in your mind. — exspectem: am I to look for. — dē nōbīs poenam petunt: seek our punishment.*

SCENE II. *deī dēcrētō: according to the god's decree. — modo sit animō volente: provided she is willing. — dēdecorī nōn erit; dum sit remediō: will not disgrace; if it will bring relief (see note, cūrae, Scene I). — stella sed (= sed stella): but as a star.*

SCENE III. *hōc diē gaudēbunt: will rejoice over this day. — Cum sīs mortuus: when you are dead (indefinite second person). — mātūrius: too soon. — Rēgis filiae mē miseret: I pity the king's daughter. — mālim filiōs meōs esse mortuōs: I would rather my sons were dead. — suprā deārum: i.e. pulchritūdinem. — Tempus quō sacrificētur: the time for the sacrifice to be offered. — molestē ferō: I hate to think. — benevolēns: translate as adverb, propitiously. — dignus quī laudēris: worthy to be praised.*

NOTES

SCENE IV. *Dolentī*: to one in grief. — *respondēre appellanti*: answer me when I speak to them. — *videntem*: when I see. — *deceat*: should. — *tuā culpā*: for any fault of yours. — *Tantō magis*: so much the more. — *Neque ego sum*: I myself am not. — *Tanta spērāre non licet*: such hopes I may not have. — *Sit tua*: she shall be yours. — *Sī idem velis*: should your wish be the same. — *ūnī vivās*: may you live for one.

SCENE V. *Per mē quidem faciās quidlibet*: for all I care, do as you like. — *nē hōc quidem dictō*: without saying this much. — *contrā haec omnia*: the opposite of all this. — *suāve olentis*: sweet-smelling. — *laetus*: translate as adverb, joyfully. — *Est quod conloquī volō*: I have something to discuss. — *Nīl commodī*: no comfort. — *tē volente*: with your consent. — *comparārier*: old form of *comparārī*. — *pār diēs*: a like day (i.e. the wedding day). — *in modum dīcite*: chant.



VOCABULARY

- ā, ab, w. abl., from, by**
abdītus, -a, -um, out of the way
abducō, -ere, -dūxī, -ductus, lead away
abeō, -īre, -iī, -itus, go away, depart, disappear, get out
abigō, -ere, -ēgī, -āctus, drive off
ablātus, perf. part. of auferō
abripīō, -ere, -ripuī, -reptus, carry off, steal
absēns, -ntis, absent
abstineō, -ēre, -tinuī, -tentus, keep off
abstulī, perf. act. of auferō
absum, -esse, āfui, āfutūrus, be away
ac (atque), and
accēdō, -ere, -cessī, -cessus, come, approach
accidō, -ere, -cidi, happen
accipiō, -ere, -cēpī, -ceptus, receive, accept, get, take, take up
acclāmātiō, -ōnis, f., acclaim, applause
accūsō, -āre, accuse
acerbē, bitterly
ācriter, sharply, strictly
ad, w. acc., to, toward, until, for, near, at
adducō, -ere, -dūxī, -ductus (imperative addūc), bring, bring up, bring in
adeō, -īre, -iī, -itus, go up, come, come up
adferō, -ferre, -tulī, -lātus, bring
adficiō, -ere, -fēcī, -fectus, afflict
adfirmō, -āre, assure
adfligō, -ere, -flīxī, -flīctus, cast down
adforet = adesset
adhūc, hitherto, till now, still, up to this time
adiciō, -ere, -iēcī, -iectus, add
adimō, -ere, -ēmī, -ēemptus, take away
adipīscor, -ī, adeptus, reach
adiuvō, -āre, -iūvī, -iūtus, help
adligō, -āre, bind fast
adloquor, -ī, -locūtus, speak to, address
admittō, -ere, -misi, -missus, admit
adnō, -āre, swim to, swim up
adolēscō, -ere, -olēvī, adultus, grow up
adportō, -āre, bring, carry in
adpropinquō, -āre, approach, come
adrogantia, -ae, f., pride
adsequor, -ī, -secūtus, secure, reach
adsiduē, constantly
adsum, -esse, -fui, -futūrus, be here, be present, be at hand
adsuō, -ere, -suī, -sūtus, sew on
adsurgēns, -ntis, rising
adulēscēns, -ntis, m., young man

VOCABULARY

adultus, -a, -um, *grown up*
 advehō, -ere, -vexī, -vectus, *bring, convey*
 advena, -ae, m., *stranger*
 adveniō, -īre, -vēnī, -ventus, *come*
 adventus, -ūs, m., *coming*
 advocō, -āre, *call, call in*
 aedēs, -is, f., (sing.) *temple, (plur.) house, dwelling*
 aedificō, -āre, *build*
 aeger, -gra, -grum, *sick*
 aegritūdō, -inis, f., *sorrow, care*
 aemulor, -ārī, *rival, vie with*
 aemulus, -ī, m., *rival*
 Aeneadae, -um, m., *followers of Aeneas*
 aequor, -oris, n., *sea*
 aequus, -a, -um, *even, calm*
 aerārium, -ī, n., *treasury*
 aestās, -ātis, f., *summer*
 aestimō, -āre, *value, consider; minōris aestimāre, consider of less importance*
 aetās, -ātis, f., *age; bonā aetāte, in the prime of life*
 Āfrica, -ae, f., *Africa*
 ager, agrī, m., *land, country, field*
 aggredior, -ī, -gressus, *attack*
 agitō, -āre, *pursue, chase*
 agnus, -ī, m., *lamb*
 agō, -ere, ēgī, āctus, *do, act, drive, accomplish, be about, treat, take part in, conduct; pass., be at stake; quid agit? how is he getting along? āctum est dē, it is all over with; vitam agere, spend one's life; grātiās agere, thank; age, agite, come*
 agricola, -ae, m., *farmer*

aliās, *at other times, usually*
 aliēnus, -a, -um, *foreign*
 aliquamdiū, *for some time*
 aliquandō, *sometime*
 aliquis, -qua, -quid -quod), *somebody, something, some*
 alius, -a, -ud, *other, another, else*
 Allobrogēs, -um, m., *the Allobroges (a Gallic tribe)*
 almus, -a, -um, *fostering*
 Alpēs, -ium, f., *the Alps*
 alter, -tera, -terum, *the other, second*
 amāns, -ntis, *loving; patriae amāns, patriotic; as noun, lover*
 amāracus, -ī, m., *marjoram*
 ambō, -ae, -ō, *both*
 ambulō, -āre, *walk, saunter*
 amīcus, -a, -um, *friendly*
 amīcus, -ī, m., *friend*
 āmittō, -ere, -misi, -missus, *lose*
 amō, -āre, *love, be in love*
 amor, -ōris, m., *love, affection*
 āmoveō, -ēre, -mōvī, -mōtus, *take away, remove*
 amplius, *more, further*
 an, *but that, or*
 Anchisēs, -ae, m., *Anchises (father of Aeneas)*
 ancilla, -ae, f., *maid, servant*
 angō, -ere, ānxi, ānctus (ānxus), *trouble, worry*
 anicula, -ae, f., *old woman*
 animus, -ī, m., *mind, spirit, heart; bonō animō, in good spirits; mihi in animō est, I intend; in animum venire, come into one's head*
 annus, -ī, m., *year*

VOCABULARY

ante, adv. and prep. w. acc., *before, ago*

anteā, adv., *before*

antehāc, *hitherto*

antequam, conj., *before*

antiquus, -a, -um, *ancient, old-time, antiquated*; **antiqui mōris**, *old-fashioned*

ānxius, -a, -um, *troubled, anxious*

aperiō, -ire, -ruī, -rtus, *open*

apertē, *openly*

appāreō, -ēre, -uī, *appear, be apparent*

appāritor, -ōris, m., *apparitor* (an attendant of a magistrate)

appellō, -āre, *speak to, call*

apud, w. acc., *with, before, in the presence of*

Āpūlia, -ae, f., *Apulia* (a district in Southern Italy)

aqua, -ae, f., *water*

aquila, -ae, f., *eagle*

āra, -ae, f., *altar*

arbitrium, -ī, n., *decision*

arbitror, -ārī, *think, judge*

arbor, -oris, f., *tree*

Arctūrus, -ī, m., *Arcturus* (a star)

arcus, -ūs, m., *bow*

arduus, -a, -um, *steep*

argentum, -ī, n., *money, silver*

āridus, -a, -um, *dry*

arma, -ōrum, n., *arms*

Arpīnum, -ī, n., *Arpinum* (a town in Central Italy, birthplace of Cicero)

artifex, -ficus, m., *artisan, goldsmith*

artius, *more closely*

arvum, -ī, n., *field*

aspiciō, -ere, -spexī, -spectus, *look upon*

astō, -āre, *stand, stand near*

at, *but*

atque (ac), *and, as*

atquī, *and yet*

ātrium, -ī, n., *atrium* (the main room of a Roman house)

attendō, -ere, -tendī, -tentus, *give heed*

attineō, -ēre, -tinuī, -tentus, *concern*; **quod ad mē attinet**, *so far as I am concerned*

attribuō, -ere, -buī, -būtus, *assign*

auctor, -ōris, m., *author, originator*

auctōritās, -ātis, f., *authority, power*

audeō, -ēre, ausus sum, *dare, undertake*

audiēns, -ntis, *obedient*

audiō, -ire, -īvī, -ītus, *hear, listen, listen to*

auferō, -ferre, abstulī, ablātus, *carry off, take away*

aufugiō, -ere, -fūgī, -fugitūrus, *run away*

aura, -ae, f., *breeze, air*

aureus, -a, -um, *golden, of gold*

auris, -is, f., *ear*

auspiciū, -ī, n., *auspices*; **auspiciā facere**, *take the auspices*

auster, -trī, m., *the south wind*

aut, *or*; **aut . . . aut**, *either . . . or*

autem, *but*

autumnus, -ī, m., *autumn*

auxilium, -ī, n., *help, aid*

avis, -is, f., *bird*

avunculus, -ī, m., *uncle*

avus, -ī, m., *grandfather*

VOCABULARY

Bacchus, -ī, m., *Bacchus* (god of wine)

baculum, -ī, n., *staff*

barbarus, -a, -um, *barbarian*

barbarus, -ī, m., *a barbarian*

beātus, -a, -um, *blessed, happy*

bellātor, -ōris, m., *warrior*

bellum, -ī, n., *war*

bellus, -a, -um, *nice*

bene, *well, all right*

beneficium, -ī, n., *kindness, favor*

benevolēns, -ntis, *kind, devoted* ;

as noun, *devoted supporter*

benevolentia, -ae, f., *kindness, good will*

benignē, *kindly*

benignus, -a, -um, *kind*

bēstia, -ae, f., *beast*

bibō, -ere, bibi, *drink*

bis, *twice*

bonum, -ī, n., *the good*

bonus, -a, -um, *good, kind, fine*

brevis, -e, *short*

breviter, *briefly*

bullā, -ae, f., *bullā* (an amulet worn around the neck by children)

C., abbrev. for *Gaius*

cadō, -ere, cecidī, *fall*

caecus, -a, -um, *blind, hidden*

caedo, -ere, cecidī, *caesus, cut, hew, chop*

caelestis, -e, *heavenly* ; as a noun, *god*

caelitēs, -um, m., *gods*

caelum, -ī, n., *sky*

calamitās, -ātis, f., *calamity, disaster*

calceus, -ī, m., *shoe*

callidus, -a, -um, *shrewd, clever*

canis, -is, m., *dog*

canō, -ere, cecinī, *cantus, sing* ;

tubā canere, *blow the trumpet*

cantō, -āre, *sing*

cānus, -a, -um, *gray, white*

caper, -prī, m., *goat, he-goat*

capiō, -ere, cēpī, *captus, take, get, catch, obtain, experience, feel*

capra, -ae, f., *goat, she-goat*

caput, -itis, n., *head, life* ; capitis damnāre, *condemn to death*

careō, -ēre, -uī, w. abl., *be without, lack*

Carthāginiēnsis, -e, *Carthaginian* ; as noun, *a Carthaginian*

cārus, -a, -um, *dear*

casa, -ae, f., *hut, shanty*

cāseus, -ī, m., *cheese*

castellum, -ī, n., *redoubt, fort*

castra, -ōrum, n., *camp* ; castra movēre, *break camp*

cāsus, -ūs, m., *chance, lot, fate*

catēna, -ae, f., *chain*

causa, -ae, f., *cause, reason, occasion, pretext* ; quā dē causā, *for this reason, for what reason* ? his (duābus) dē causis, *for these (two) reasons* ; tuā causā, *for your sake* ; cuius causā, *on whose account* ; causam dicere, *to plead one's case*

caveō, -ēre, cāvī, *cautus, beware of, be on one's guard, take care, be careful*

celebrō, -āre, *celebrate, attend*

celer, -ris, -re, *quick*

celeritās, -ātis, f., *speed*

celeriter, *quickly, fast*

VOCABULARY

cēlō, -āre, *hide, conceal*
 cēna, -ae, f., *dinner*
 cēnō, -āre, *dine, have dinner*
 cēnsēō, -ēre, -suī, -sus, *be of the opinion*
 certē, *certainly*
 certō, *definitely, for sure*
 certō, -āre, *contend, vie*
 certus, -a, -um, *sure, clear, reliable*;
 certissimus, *absolutely reliable*;
 certiōrem facere, *to inform*
 cēteri, -ae, -a, *the others, the rest*
 cēterum, *still, at the same time*
 charta, -ae, f., *paper, sheet*
 cibus, -ī, m., *food*
 Cimbricus, -a, -um, *of the Cimbri, with the Cimbri*
 cingō, -ere, cinxī, cinctus, *encircle*
 circā, *adv. and prep. w. acc., about, around*
 circum, *w. acc., around*
 circumstō, -āre, *stand around, surround*
 circumveniō, -īre, -vēnī, -ventus, *surround*
 Cisalpīnus, -a, -um, *Cisalpine, this side of the Alps*
 citior, -ius, *hither, on this side*
 citius, *more swiftly*; dictō citius, *swifter than speech*
 cīvis, -is, m., *citizen, fellow citizen, fellow countryman*
 cīvītās, -ātis, f., *state*
 clāmō, -āre, *shout, cry out, proclaim*
 clāmor, -ōris, m., *shouting*
 clārus, -a, -um, *clear, bright, illustrious, famous, loud*
 clēmēns, -ntis, *lenient*
 clēmēntia, -ae, f., *leniency*

coetus, -ūs, m., *company, meeting*
 cōgitātiō, -ōnis, f., *thought, worry*
 cōgitō, -āre, *think, think about*
 cognātus, -ī, m., *kin, relative*
 cognōmen, -inis, n., *surname*
 cognōscō, -ere, -nōvī, -nitus, *find out, find, recognize, become acquainted with*; cognōvī, *know*;
 cognitus, -a, -um, *known*
 cōgō, -ere, cōgī, cōactus, *compel, oblige*
 colligō, -ere, -lēgī, -lēctus, *gather*
 collis, -is, m., *hill*
 colloquium, -ī, n., *conference, audience*
 collum, -ī, m., *neck*
 colō, -ere, coluī, cultus, *worship*
 combibō, -ere, -bibī, *drink up*
 comedō, comēsse, -ēdī, -ēsus, *eat up*
 comes, -itis, m. or f., *companion, friend*
 comēsse, *inf. of comedō*
 comitātus, -ūs, m., *retinue, party*
 comitia, -ōrum, n., *election*
 commodum, -ī, n., *advantage*
 commoveō, -ēre, -mōvī, -mōtus, *move, disturb, alarm*
 comparō, -āre, *compare*
 compleō, -ēre, -ēvī, -ētus, *fill, cover*
 comportō, -āre, *carry together*
 comprehendō, -ere, -endī, -ēnsus, *seize, arrest*
 comprobō, -āre, *approve*
 compulsus, -a, -um, *driven*
 cōnātus, -ūs, m., *attempt*
 concēdō, -ere, -cessī, -cessus, *yield, grant*
 concilium, -ī, n., *meeting*
 concordia, -ae, f., *harmony*

VOCABULARY

condemnō, -āre, <i>convict</i>	cōnsilium, -ī, n., <i>advice, plan, intention</i>
condiciō, -ōnis, f., <i>condition</i>	cōnsistō, -ere, -stitī, <i>take a stand, stop, find a home</i>
condō, -ere, -didī, -ditus, <i>found, establish</i>	cōstituō, -ēre, -stitui, -stitūtus, <i>decide, determine</i>
condūcō, -ere, -dūxī, -ductus, <i>lead together, draw together</i>	cōsul, -lis, m., <i>consul</i>
cōferō, -ferre, -tulī, -lātus, <i>contribute, collect</i>	cōsulātus, -ūs, m., <i>consulship</i>
cōfertus, -a, -um, <i>dense</i>	cōsulō, -ere, -suluī, -sultus, <i>consult; w. dat., counsel</i>
cōficiō, -ere, -fēcī, -fectus, <i>finish, make, spoil, do up; fame cōfectus, hungry as a bear</i>	contendō, -ere, -ndī, -ntus, <i>contend, exert one's self, hasten</i>
cōfidō, -ere, -fīsus sum, w. dat., <i>trust</i>	contentus, -a, -um, <i>satisfied</i>
cōfirmō, -āre, <i>strengthen</i>	contineō, -ēre, -tinuī, -tentus, <i>keep, hold in check</i>
congregior, -ī, -gressus, <i>meet, clash</i>	continuus, -a, -um, <i>in succession</i>
coniciō, -ere, -iēcī, -iectus, <i>throw</i>	cōntiō, -ōnis, f., <i>mass-meeting; cōntiōnem habēre, to hold a meeting</i>
coniectūra, -ae, f., <i>conclusion, guess</i>	contrā, w. acc., <i>against, the opposite of</i>
coniungō, -ere, -iūnxī, -iūctus, <i>join together, unite</i>	contrahō, -ere, -trāxī, -trāctus, <i>drag together</i>
coniūnx, -iugis, m. or f., <i>husband, wife</i>	cōnūbium, -ī, n., <i>marriage</i>
coniūratiō, -ōnis, f., <i>conspiracy</i>	conveniō, -īre, -vēnī, -ventus, <i>come together, meet, assemble</i>
coniūrātus, -ī, m., <i>conspirator</i>	conventus, -ūs, m., <i>session of court; conventum habēre, m., to hold court</i>
conlocō, -āre, <i>station, establish</i>	convexum, -ī, n., <i>slope</i>
conloquor, -ī, -locūtus, <i>confer, discuss</i>	convocō, -āre, <i>call together</i>
cōnor, -ārī, <i>try, endeavor</i>	cōpa, -ae, f., <i>landlady, woman keeping an inn</i>
cōnscendō, -ere, -scendī, -scēnsus, <i>climb, scale, embark on</i>	cōpiae, -ārum, f., <i>forces</i>
cōnscribō, -ere, -scripsī, -scriptus, <i>enroll</i>	cor, cordis, n., <i>heart: tibi est cordī, your heart is set on it</i>
cōnscriptiō, -ōnis, f., <i>conscription, drafting</i>	cōram, adv. and prep. w. abl., <i>present, before you</i>
cōnsecrō, -āre, <i>consecrate, hallow</i>	Cornēlius, -ī, m., <i>Cornelius (the family name of Lentulus)</i>
cōnsequor, -ī, -secūtus, <i>overtake</i>	
cōnservātor, -ōris, m., <i>savior</i>	
cōnsidō, -ere, -sēdī, -sessus, <i>sit down, settle</i>	

VOCABULARY

corōna, -ae, f., *garland, wreath*
 corōnātus, -a, -um, *with a garland on*
 corōnō, -āre, *to crown*
 corpus, -oris, n., *body*
 corruō, -ere, -ruī, *fall down*
 corruptus, -a, -um, *spoiled*
 cotidiē, *daily, every day*
 crās, *to-morrow*
 crātēr, -ēris (acc. crātēra), m., *mixing bowl*
 crēdō, -ere, -didī, -ditus, *believe, trust* (person in dat.)
 cremō, -āre, *burn*
 creō, -āre, *elect*
 crēscō, -ere, crēvī, crētus, *grow*; *nimium crēscere, go too far*
 Creūsa, -ae, f., *Creusa* (wife of Aeneas)
 cruciātus, -ūs, m., *torture*
 cruciō, -āre, *torture*; *fame cruciātus, dead hungry*
 crūdēlis, -e, *cruel*
 crux, crucis, f., *cross, gallows*; *in crucem ire, go to thunder*
 cubiculum, -i, n., *room, chamber*
 culīna, -ae, f., *kitchen*
 culpa, -ae, f., *fault*
 cultor, -ōris, m., *inhabitant*
 cum, prep. w. abl., *with* (enclitic w. pers., rel., interrog., reflex. pron., mēcum, tēcum, etc.)
 cum, conj., *when, while, since, seeing that, although*
 cumulō, -āre, *heap up*
 cupidus, -a, -um, *eager, desirous of, longing for* (w. gen.)
 cupiō, -ere, -ivī, -ītus, *desire, want, be eager, be anxious to*

cūr, *why*
 cūra, -ae, f., *care, grief*
 cūriōsus, -a, -um, *inquisitive*
 cūrō, -āre, *care for, take care, see to it, attend to*; w. gerundive, *to have a thing done, cause to be done*
 currō, -ere, cucurrī, cursus, *run*
 cursus, -ūs, m., *course*
 cūstōdia, -ae, f., *protection, guard, custody*
 cūstōdiō, -ire, -ivī, -ītus, *guard, watch*
 cūstōs, -ōdis, m., *guardian, keeper*
 damnō, -āre, *condemn*; *capitis damnāre, condemn to death*
 Dardanius, -a, -um, *Trojan*
 dator, -ōris, m., *giver*
 dē, w. abl., *from, about, concerning, of*; *quā dē causā, for this reason*
 dea, -ae, f., *goddess*; dat. and abl. plur. deābus
 dēbeō, -ēre, -buī, -bitus, *ought, owe*; pass., *be due*
 decem, *ten*
 dēcernō, -ere, -crēvī, -crētus, *decree, decide, vote*
 decet, -ēre, *it is proper, it becomes*
 dēclārō, -āre, *explain, interpret*
 dēcrētum, -i, n., *decree*
 decumānus, -a, -um, *used in porta decumāna, rear gate of the camp*
 dēdecus, -oris, n., *dishonor*
 dēdō, -ere, dēdidī, dēditus, *give up*
 dēfendō, -ere, -ndī, -nsus, *defend*
 dēfessus, -a, -um, *tired, worn out, tired out*

VOCABULARY

dēficiō, -ere, -fēcī, -fectus, <i>fail, give up</i>	dic), <i>say, tell, tell of, speak</i> ; <i>causam dicere, plead one's case</i>
dēfiō, -fierī, -fectus, <i>fail</i>	diēs, diēi, m., <i>day</i> ; <i>in diēs, from day to day</i>
deinde, <i>then</i>	differō, -ferre, distulī, dīlātus, <i>put off</i>
dēlectō, -āre, <i>delight, entertain</i>	difficilis, -e, <i>hard, difficult</i>
dēleō, -ēre, -ēvī, -ētus, <i>destroy</i>	dignitās, -ātis, f., <i>rank, dignity</i>
dēlictum, -ī, n., <i>fault, offense, what one has done</i>	dignor, -ārī, <i>deign</i>
dēligō, -ere, -lēgī, -lēctus, <i>choose, select</i>	dignus, -a, -um, w. abl., <i>worthy</i> ; <i>dignus esse, deserve</i>
dēmōnstrō, -āre, <i>show, prove</i>	dīlēctus, -a, -um, <i>beloved</i>
dēmum, <i>at last</i>	dīligēns, -ntis, <i>attentive, particular</i>
dēnique, <i>finally</i>	dīligerter, <i>carefully, diligently, industriously</i>
dēpōnō, -ere, -posuī, -positus, <i>lay down, lay aside</i>	dīligentia, -ae, f., <i>diligence, care</i>
dēprimō, -ere, -pressī, -pressus, <i>lower, crush</i>	dīmittō, -ere, -mīsī, -missus, <i>send out</i>
dēpulsus, -a, -um, <i>warded off</i>	dīripiō, -ere, -ripiuī, -reptus, <i>plunder</i>
dēscendō, -ere, -scendī, -scēnsus, <i>climb down</i>	discēdō, -ere, -cessī, -cessus, <i>go away, leave</i>
dēscriptiō, -ōnis, f., <i>drawing, plan</i>	disciplina, -ae, f., <i>discipline</i>
dēscriptus, -a, -um, <i>drawn, outlined</i>	discō, -ere, didicī, <i>learn, study</i>
dēsertus, -a, -um, <i>deserted</i>	discrīmen, -inis, n., <i>distinction</i>
dēsiderō, -āre, <i>need, require, miss</i>	discrucīō, -āre, <i>torture, torment</i>
dēsīnō, -ere, -sīvī, -sītus, <i>stop, cease</i>	dispellō, -ere, -pulī, -pulsus, <i>scatter</i>
dēsistō, -ere, -stitī, <i>hold off, stop, wait</i>	distrāhō, -ere, -trāxī, -trāctus, <i>distract</i>
dēspērō, -āre, <i>despair</i>	diū, <i>long, for a long time</i> ; <i>diūtius, any longer</i> ; <i>iam diū, long ago</i>
dēspondeō, -ēre, -spondī, -spōnsus, <i>promise in marriage</i>	dīves, -itis, <i>rich</i>
dēsūm, -esse, -fui, <i>be wanting, fail</i>	dīvitiāe, -ārum, f., <i>wealth</i>
dēterreō, -ēre, -uī, -ītus, <i>deter</i>	dō, dare, dedi, datus, <i>give, grant</i> ; <i>in fugam dare, put to flight</i> ; <i>in periculum dare, endanger</i>
dēvorō, -āre, <i>devour</i>	doceō, -ēre, -cuī, -ctus, <i>teach, show</i>
deus, -ī, m., <i>god</i>	doleō, -ēre, -uī, <i>suffer, grieve, feel sad, hurt</i>
dexter, -tra, -trum, <i>right</i>	
dī, plur. of deus	
dicō, -ere, dixī, dictus (imperative	

VOCABULARY

dolor, -ōris, m., <i>grief, pain, suffering</i>	efficiō, -ere, -fēcī, -fectus, <i>accomplish</i>
domicilium, -ī, n., <i>dwelling, house, home</i>	effugiō, -ere, -fūgī, -fugitūrus, <i>escape, run away</i>
domina, -ae, f., <i>mistress, lady</i>	egēnus, -a, -um, <i>in want</i> (w. abl.)
dominus, -ī, m., <i>master</i>	egeō, -ēre, egui, <i>need</i> (w. abl.)
domus, -ūs, f., <i>house, home</i> ; domī, loc., <i>at home</i> ; domō, <i>from home</i>	ego, <i>I</i>
dōnec, <i>till, until</i>	ēgredior, -ī, ēgressus, <i>go out, come out</i>
dōnum, -ī, n., <i>gift</i>	ēheu, <i>O, alas</i>
dormiō, -īre, -īvī, -ītus, <i>sleep</i>	eho, <i>ho, hello</i>
dubitātiō, -ōnis, f., <i>hesitation</i>	ēiciō, -ere, ēiēcī, ēiectus, <i>cast out, expel</i>
dubitō, -āre, <i>doubt, hesitate</i>	ēlābor, -ī, -lapsus, <i>slip out of</i>
dubius, -a, -um, <i>doubtful</i> ; dubium, -ī, n., <i>doubt</i> ; sine dubiō, <i>no doubt</i>	elephantus, -ī, m., <i>elephant</i>
dūcō, -ere, dūxī, ductus (<i>imperative dūc</i>), <i>lead</i> ; dūcere in mātrīmonium, <i>marry</i>	em, <i>there!</i>
dūdum, <i>see iam</i>	ēmigrō, -āre, <i>move away, emigrate</i>
dulcēdō, -inis, f., <i>sweetness</i>	emō, -ere, ēmī, emptus, <i>buy</i>
dulcis, -e, <i>sweet, dear</i>	emptor, -ōris, m., <i>buyer</i>
dum, <i>while, so long as, until, provided</i>	enim, conj., <i>for</i>
dummodo, <i>if only, provided</i>	eō, īre, īī, itus, <i>go</i>
Dumnorīx, -īgis, m., <i>Dumnorix</i> (a Haeduan chief)	epistula, -ae, f., <i>letter</i>
duo, -ae, -o, <i>two</i>	equidem, <i>certainly, for my part</i>
duodecim, <i>twelve</i>	ēripiō, -ere, -ripiui, -reptus, <i>tear away, save, snatch away</i>
dūrus, -a, -um, <i>hard, harsh, cruel</i>	errō, -āre, <i>wander, err, lose the way, be mistaken, commit a fault</i>
dux, ducis, m., <i>leader, chief, head</i>	ēscendō, -ere, -scendi, -scēnsus, <i>climb up, climb out</i>
ē (ex), w. abl., <i>from, out of, of</i>	ēsse, inf. of eō
ecce, <i>there! see! see there!</i>	estōte, plur. imperat. of sum, <i>you shall be</i>
ēdicō, -ere, -dixī, -dictus, <i>proclaim, issue instructions</i>	et, <i>and</i> ; et . . . et, <i>both . . . and</i>
ēdictum, -ī, n., <i>proclamation, instructions</i>	etiam, <i>also, too, even</i>
edō, ēsse, ēdī, ēsus, <i>eat</i>	etsī, <i>although</i>
	eundus, -a, -um, gerundive of eō
	euntis, gen. of iēns, pres. partic. of eō
	ēvānēscō, -ere, -vānuī, <i>vanish</i>

VOCABULARY

eveniō, -īre, -vēnī, -ventus, *happen, fall to one's lot*

ex (ē), w. abl., *from, out of, of*
exceptus, -a, -um, *excepted, except*

excitō, -āre, *rouse, wake*

exclūsus, -a, -um, *shut out*

exeō, -īre, -iī, -itus, *go out, escape*

exerceō, -ēre, -uī, -itus, *exert, exercise*

exercitus, -ūs, m., *army*

exhauriō, -īre, -hausī, -haustus, *draw out, experience*

existimō, -āre, *consider*

exitus, -ūs, m., *exodus, departure*

exoptātus, -a, -um, *longed for*

exorior, -irī, -ortus, *rise up, appear*

experior, -irī, -pertus, *try*

explōrātus, -a, -um, *discovered*

exquirō, -ere, -quisivī, -quisitus, *search out, inquire into*

exsiccō, -āre, *drain, empty*

exsilium, -ī, n., *exile*

exspectō, -āre, *wait, wait for, look for, expect*

exstruō, -ere, -strūxī, -strūctus, *build up*

extollō, -ere, *lift up, exalt*

extrā, w. acc., *outside of*

extrēma, -ōrum, n., *farthest places*

fābula, -ae, f., *story, tale*

facētia, -ārum, f., *witlicisms, smartness*

facētus, -a, -um, *witty*

facile, *easily*

facilis, -e, *easy*: facilis factū, *easy to do*

faciō, -ere, fēcī, factus (imperative fac), *make, do*; certiōrem

facere, *inform*; male factum, *too bad!*

factū, supine of faciō; see facilis factum, -ī, n., *deed*

facultās, -ātis, f., *opportunity*

fallō, -ere, fefelli, falsus, *deceive*; pass., *be mistaken*

falsus, -a, -um, *false, not true*

fāma, -ae, f., *report, reputation*

fames, -is, f., *hunger*; see cōficiō and cruciō

familia, -ae, f., *household, family*

familiāris, -e, *intimate*; as noun, *close friend*

fastigium, -ī, n., *pinnacle, high honor*

fātum, -ī, n., *fate*

faveō, -ēre, fāvī, fautus, *be favorable*; favēre linguā, *be silent*;

favēns, *with kindly spirit*

faxō, old fut. of faciō, *I'll see to it*

fēlicitās, -ātis, f., *good fortune, happiness*

fēlix, -icis, *happy*

fēmina, -ae, f., *woman*

fera, -ae, f., *wild beast*

ferō, ferre, tulī, lātus (imperative fer), *bear, bring, say, extol, endure*

ferōx, -ōcis, *proud, stubborn, sure of one's self*

ferreus, -a, -um, *iron, of iron*

fēstus, -a, -um, *festal*: fēstus diēs, *holiday*

fidēlis, -e, *trustworthy, faithful*

fidēs, -ei, f., *good faith, confidence, pledge, word of honor*

fidūcia, -ae, f., *confidence*

filia, -ae, f., *daughter*

VOCABULARY

filius, -i, m., *son*
 fingō, -ere, fīnxī, fīctus, *imagine*
 finis, -is, m., *end*; plur., *territory*
 fiō, fieri, factus sum, *become, hap-
 pen, take place, be done* (= pass.
 of faciō)
 flammeus, -i, m., *bridal veil*
 fleō, flēre, flēvī, flētus, *weep*
 flōreō, -ēre, -uī, *flourish, prosper*
 flōs, flōris, m., *flower*
 fluctus, -ūs, m., *wave*
 flūmen, -inis, n., *river*
 fluvius, -i, m., *river, stream*
 fore, fut. inf. of sum
 fortasse, *perhaps*
 fortis, -e, *brave, strong*
 fortiter, *bravely*
 fortitūdō, -inis, f., *courage*
 fortūna, -ae, f., *fortune, luck, suc-
 cess*; Fortūna, *Fortune* (the god-
 dess)
 forum, -i, n., *forum, market place,
 public square*
 frāctus, -a, -um, *broken down*
 (frangō)
 frangō, -ere, frēgī, frāctus, *break,
 break down, smash, wreck*
 frāter, -tris, m., *brother*
 frēnō, -āre, *bridle, control*
 fretum, -i, n., *strait, sea*
 frīgus, -oris, n., *cold*
 frūmentum, -i, n., *grain*
 fruor, -i, fructus, w. abl., *enjoy*;
 gaudiō fruī, *enjoy one's self*
 frustrā, *in vain*
 fuga, -ae, f., *flight*; in fugam dare,
put to flight
 fugiō, -ere, fūgī, fugitūrus, *flee,
 run away, run away from*

fugō, -āre, *put to flight, drive away*
 fundō, -ere, fūdī, fūsus, *pour, shed*
 fūr, -is, m., *thief*
 fūrōr, -āri, *steal*
 fūrtum, -i, n., *theft*; fūrtum!
thieves!
 futūrus, -a, -um, fut. part. of sum;
 in futūrum, *in the future*

Gallia, -ae, f., *Gaul*
 Gallicus, -a, -um, *Gallic*
 gallina, -ae, f., *hen*
 Gallus, -i, m., *a Gaul*
 gaudeō, -ēre, gāvīsus, *be glad, re-
 joice, be happy*
 gaudium, -i, n., *joy, delight*
 geminus, -a, -um, *twin*
 gēns, -ntis, f., *nation*
 genuī, perf. of gignō
 genus, -eris, n., *offspring, progeny,
 race*
 Germānus, -i, m., *a German*
 gerō, -ere, gessī, gestus, *carry on,
 conduct, wear*; sē gerere, *behave*;
 male gestum, *a bad stroke of
 business*
 gignō, -ere, genuī, genitus, *bring
 forth, bear*
 gladius, -i, m., *sword*
 glēba, -ae, f., *clod, soil*
 glōria, -ae, f., *glory, renown*
 glōriōsus, -a, -um, *full of glory*
 Gorgō, -onis, f., *Gorgon* (a mon-
 ster with snaky hair)
 gradus, -ūs, m., *step*; gradūs facere,
take steps
 Grāi, -ōrum, m., *Greeks*
 grandis, -e, *full-grown, big*
 grānum, -i, n., *grain, speck*

VOCABULARY

grātēs, f., <i>thanks</i>	hic, <i>here</i>
grātia, -ae, f., <i>gratitude</i> ; grātiās agere, <i>to thank</i>	hiems, -mis, f., <i>winter</i>
grātus, -a, -um, <i>pleasing, grateful, acceptable</i> ; grātum, -ī, n., <i>a favor</i>	hodiē, <i>to-day</i>
gravis, -e, <i>heavy, hard, serious, important</i>	homō, -inis, m., <i>man, human being</i> ; plur., <i>people, persons</i>
gravitās, -ātis, f., <i>dignity</i>	honestus, -a, -um, <i>respectable</i>
gustō, -āre, <i>taste</i>	honor (honos), honōris, m., <i>honor, offering, sacrifice</i>
gutta, -ae, f., <i>drop</i>	hōra, -ae, f., <i>hour</i>
	horrendus, -a, -um, <i>awful, gruesome</i>
habeō, -ēre, -uī, -itus, <i>have, consider</i> ; sē habēre, <i>to be</i>	horreō, -ēre, -uī, <i>shudder</i>
habitō, -āre, <i>live, reside</i>	hortus, -ī, m., <i>garden</i>
Haeduī, -ōrum, m., <i>the Haeduan</i> (a Gallic tribe)	hospes, -itis, m., <i>stranger, guest</i>
harēna, -ae, f., <i>sand, shore</i>	hospitium, -ī, n., <i>hospitality, entertainment</i>
hasta, -ae, f., <i>spear</i>	hostis, -is, m., <i>enemy, foe</i>
hauriō, -īre, haurī, haustus, <i>draw, drain, shed</i>	hūc, <i>hither, here</i> ; hūc . . . hūc, <i>hither . . . thither</i>
hedera, -ae, f., <i>ivy</i>	Hyades, -um, f., <i>the Hyades</i> (a constellation)
Helicōnius, -a, -um, <i>of Helicon</i>	Hymēn, -enis, m., <i>Hymen</i> (god of marriage)
Helvētia, -ae, f., <i>Helvetia</i> (the modern Switzerland)	Hymenaeus, -ī, m., <i>god of marriage</i>
Helvēticus, -a, -um, <i>Helvetian</i>	
Helvētius, -ī, m., <i>a Helvetian</i>	iaceō, -ēre, -uī, <i>lie</i>
hem, <i>O! why! well! look at that!</i>	iactātus, -a, -um, <i>tossed</i>
hercule, <i>by George</i> (lit., <i>by Hercules</i>)	iam, <i>now, already, presently</i> ; nōn iam, <i>no longer</i> ; iam diū, iam dūdum, <i>long ago</i>
Hesperia, -ae, f., <i>Hesperia, i. e. Italy</i>	iānuā, -ae, f., <i>door</i> •
hesternus, -a, -um, <i>yesterday's</i> ; hesternō diē, <i>yesterday</i>	ibi, <i>there</i>
heus, <i>hello! say!</i>	īdem, eadem, idem, <i>the same</i> ; <i>at the same time, also</i>
hīberna, -ōrum, n., <i>winter quarters</i>	idōneus, -a, -um, <i>suitable, proper</i>
hībernus, -a, -um, <i>of winter</i>	igitur, <i>therefore, then</i>
hic, haec, hoc, <i>this</i> ; he, she, it; hic . . . ille, <i>the latter . . . the former, the one . . . the other</i>	ignis, -is, m., <i>fire</i>
	ignōrō, -āre, <i>be ignorant (of)</i>

VOCABULARY

ignōscō, -ere, -nōvī, -nōtus, w. dat.,
pardon

ignōtus, -a, -um, *unknown*; ignō-
tus, -ī, m., *a stranger*

ille, illa, illud, *that*; he, she, it;
hic . . . ille, *the one . . . the other*

illic, *there*

imāgō, -inis, f., *picture, likeness*

imber, -bris, m., *rain*

immortālis, -e, *immortal*; immor-
tālēs, -ium, *the gods*

impedimentum, -ī, n., *hindrance*;
impedimentō esse, *to hinder*

impediō, -ire, -īvī, -ītus, *hinder*,
interfere with

imperātor, -ōris, m., *general*

imperītus, -a, -um, *unskilled, in-*
experienced (w. gen.)

imperium, -ī, n., *authority, con-*
trol, government, supreme power,
command

imperō, -āre, w. dat. of pers.,
order, give orders

impetrō, -āre, *obtain*

impetus, -ūs, m., *attack*

implicō, -āre, *infolcl, wind about*

impōnō, -ere, -posuī, -positus, im-
pose, order

improbns, -ī, m., *reprobate*

in, w. acc., *into, upon, to, till*,
against; w. abl., *in, on, in re-*
spect to, in the case of, among

inānis, -e, *empty*

incendium, -ī, n., *conflagration*

incendō, -ere, -cendī, -cēnsus, *set*
on fire, burn

incidō, -ere, -cidī, -cīsus, *come upon, hap-*
pen upon

incīdō, -ere, -cīdī, -cīsus, *cut in, carve*

incipiō, -ere, -cēpī, -ceptus, *begin*

incola, -ae, m., *inhabitant*

incolumis, -e, *unharmed*

incommodus, -a, -um, *inconven-*
ient; incommodum facere, *cause*
inconvenience

incumbō, -ere, -cubūī, -cubitus,
bend forward, exert one's self

indiciūm, -ī, n., *evidence*

indicō, -āre, *point out, show, re-*
veal

indignus, -a, -um, w. abl., *unwor-*
thy

induō, -ere, -uī, -ūtus, *dress, put*
on

indūtus, -a, -um, *dressed*

infandus, -a, -um, *awful, terrible*

infestō, -āre, *haunt, infest*

infestus, -a, -um, *hostile*

infimus, -a, -um, *lowest, lowliest*

infinītus, -a, -um, *boundless*

infirmus, -a, -um, *weak*

ingenium, -ī, n., *ability*

ingēns, -ntis, *great, huge, big*

iniciō, -ere, -iēcī, -iectus, *inject*

inimīcus, -a, -um, *hostile, un-*
friendly; inimīcus, -ī, m., *an*
enemy

inīquē, *unjustly*

initium, -ī, n., *beginning*

iniūria, -ae, f., *wrong, injury*

iniussū (abl. case), *without orders*

iniussus, -a, -um, *without orders,*
unbidden

iniūstē, *wrongly, unjustly*

innocēns, -ntis, *innocent*

inopia, -ae, f., *want, privation*

inquam, *I say*

inrīdeō, -ēre, -rīsī, -rīsus, *laugh at*

VOCABULARY

inrumpō, -ere, -rūpī, -ruptus, <i>break in</i>	ipse, ipsa, ipsum, intens. pron., <i>myself, yourself, himself, etc.</i>
īnsānus, -a, -um, <i>unsound</i> ; īnsānā mente, <i>crazy</i>	īra, -ae, f., <i>anger</i>
īnscribō, -ere, -scripsī, -scriptus, <i>inscribe</i>	īrāscor, -ī, īrātus, <i>become angry</i>
īnsīdiae, -ārum, f., <i>trap, treachery</i>	īrātus, -a, -um, <i>angry, enraged</i>
īnsīdiātor, -ōris, m., <i>highway-man</i>	is, ea, id, <i>he, she, it; this, that</i>
īnsignis, -e, <i>distinguished, conspicuous</i>	iste, ista, istud, <i>that of yours, that</i> (often in contempt)
īnspiciō, -ere, -spēxī, -spectus, <i>look into</i>	ita, <i>so, in such a way, such, yes</i>
īnsum, -esse, -fuī, <i>be in</i>	Ītalia, -ae, f., <i>Italy</i>
integer, -gra, -grum, <i>fresh, young</i>	itaque, <i>therefore</i>
intelligō, -ere, -lēxī, -lectus, <i>understand</i>	iter, itineris, n., <i>way, journey, trip, road</i> ; iter facere, <i>to march</i> ; magna itinera, <i>forced marches</i>
inter, w. acc., <i>among, amid</i>	iterum, <i>again</i>
intereā, <i>meanwhile</i>	iubeō, -ēre, iussī, iussus, <i>order, bid</i>
interest, <i>it interests, concerns</i> ; nihil interest, <i>there is no difference</i>	iūcundus, -a, -um, <i>pleasant, nice</i>
interficiō, -ere, -fēcī, -fectus, <i>kill</i>	iūdex, -icis, m., <i>judge</i>
interim, <i>meanwhile</i>	iūdicium, -ī, n., <i>judgment, verdict, decision, court</i>
intermissiō, -ōnis, f., <i>interruption</i>	iūdicō, -āre, <i>judge</i>
intermittō, -ere, -misī, -missus, <i>stop, rest, lay off</i>	iugulātor, -ōris, m., <i>cut-throat, assassin</i>
intrā, w. acc., <i>inside of</i>	iugulō, -āre, <i>cut the throat, murder</i>
intrō, -āre, <i>enter</i>	Iūnō, -ōnis, f., <i>Juno</i> (wife of Jupiter)
invādō, -ere, -vāsī, -vāsus, <i>attack, seize</i>	Iuppiter, Iovis, m., <i>Jupiter</i> (the supreme god)
inveniō, -ire, -vēnī, -ventus, <i>find</i>	iūrgō, -āre, <i>scold</i>
invideō, -ēre, -vidī, -visus, w. dat., <i>envy</i>	iūrō, -āre, <i>swear</i>
invidia, -ae, f., <i>dislike, hatred</i>	iūs, iūris, n., <i>right, justice</i> ; iūra dare, <i>dispense justice, pronounce judgment</i>
invius, -a, -um, <i>pathless</i>	iūs iūrandum, iūris iūrandī, n., <i>oath</i>
ioculātor, -ōris, m., <i>joker</i>	iussū, abl., <i>by order</i>
ioculor, -ārī, <i>joke, jest</i>	iūstitia, -ae, f., <i>justice</i>
Iovis, gen. of Iuppiter	iūstus, -a, -um, <i>just, strict</i>

VOCABULARY

iuvenis, -e, *young*; iuvenis, -is,
m., *young man*
iuventa, -ae, f., *youth* (time of life)
iuvō, -āre, iūvī, iūtus, *help, aid*

labor, -ōris, m., *labor, hardship*
labōrō, -āre, *work, labor, suffer, be*
afflicted

lac, lactis, n., *milk*

lacerō, -āre, *mangle*

lacrima, -ae, f., *tear*

lacrimō, -āre, *weep*

laedō, -ere, laesī, laesus, *hurt,*
wound

laetitia, -ae, f., *cheer, joyfulness*

laetor, -ārī, *rejoice*

laetus, -a, -um, *joyful, glad, happy,*
prosperous

lagēna, -ae, f., *bottle*

lapis, -idis, m., *stone*

Larēs, -um, m., *Lares, household*
gods

lārva, -ae, f., *goblin*

lātē, *far and wide*

lateō, -ēre, -uī, *be concealed*

latrō, -ōnis, m., *robber*

laudō, -āre, *praise, approve*

laus, laudis, f., *praise*

lectulus, -ī, m., *bed*

lēgātiō, -ōnis, f., *embassy*

lēgātus, -ī, m., *lieutenant*

legiō, -ōnis, f., *legion*

legō, -ere, lēgī, lēctus, *read*

lēniter, *gently*

lepus, -oris, m., *hare, rabbit*

levō, -āre, *relieve, help*

lēx, lēgis, f., *law*

libenter, *willingly, gladly*

liber, -brī, m., *book*

liber, -era, -erum, *free*

Liberālia, -ium, n., *Liberalia*
(March 17, a Roman festival,
when boys put on the man's
toga)

liberē, *freely*

liberī, -ōrum, m., *children*

liberō, -āre, *free, let go*

libertās, -ātis, f., *freedom*

libertus, -ī, m., *freedman*

libum, -ī, n., *cake*

Libya, -ae, f., *Libya* (ancient name
of Africa)

Libycus, -a, -um, *Libyan*

licet, -ēre, licuit, impers., *it is*
permitted, it is allowed, may,
have a chance (w. dat.)

lictor, -ōris, m., *lictor* (an attend-
ant of the higher magistrates)

lignum, -ī, n., *wood*

līnea, -ae, f., *line*

lingua, -ae, f., *tongue, speech*;
favēre linguā, be silent

littera, -ae, f., *letter*

lītus, -oris, n., *seashore*

locus, -ī, m., plur. loca, n., *place,*
spot

longē, *far*

longinquus, -a, -um, *far distant*

longus, -a, -um, *long, tall*

loquor, -ī, locūtus, *speak, talk, say*

lūceō, -ēre, lūxī, *shine*

lūdibrium, -ī, n., *mockery, sport*;

lūdibriō habēre, *to mock*; lūdi-
briō esse, *be an object of mockery*

lūdificō, -āre, *mock*

lūdō, -ere, lūsī, lūsus, *play*

lūdus, -ī, m., *school*

lūna, -ae, f., *moon*

VOCABULARY

lupus, -i, m., *wolf*

lūstrō, -āre, *explore, wander over*

lūteus, -a, -um, *yellow*

lūx, **lūcis**, f., *light, daylight*; **prīmā**

lūce, *at daybreak*

M., abbrev. for **Mārcus**

madefaciō, -ere, -fēcī, -factus, *wet, soak*

maeror, -ōris, m., *sorrow, mourning*

maestitia, -ae, f., *sadness*

maestus, -a, -um, *sad*

magis, *more*

magister, -trī, m., *master, teacher*

magistrātus, -ūs, m., *magistrate*

magnopere, *greatly, very much, highly*

magnus, -a, -um, *great, large, important*

maior, **maius**, compar. of **magnus**; **maiōrēs**, -um, m., *ancestors, forefathers*

male, *ill, badly, not correctly*; **male factum**, *too bad!*

mālō, **mälle**, **mālui**, *prefer*

mālum, -i, n., *apple*

malus, -a, -um, *bad, wicked, poor*; **malum**, -i, n., *trouble, calamity, misfortune*

maneō, -ēre, **mānsī**, **mānsus**, *stay, remain, wait, wait for, last*

manifestus, -a, -um, *evident, clear*

mānsuētus, -a, -um, *gentle, well-behaved*

manus, -ūs, f., *hand, band*

mare, -is, n., *sea*

maritus, -ī, m., *husband*, pl. *couple*; **novus maritus**, *bridegroom*

Marius, -i, m., *Marius* (a famous

Roman general, born near Arpinum)

māter, -tris, f., *mother*

mātercula, -ae, f., *little mother, dear little mother*

mātrimōnium, -i, n., *marriage*; **in mātrimōnium dūcere**, *to marry*

mātūrē, *early, soon*

mātūrō, -āre, *hasten, hurry up*

maximē, *very, particularly, especially, most of all*

maximus, superl. of **magnus**; **maximō opere**, *most, very much*

mē, acc. and abl. of **ego**

mēcator, *goodness!* (lit., so help me Castor)

medius, -a, -um, *middle of*; **media nox**, *midnight*

mēhercule, *by George!* (lit., so help me Hercules)

meī, gen. of **ego**

melior, **melius**, compar. of **bonus**

mementō, imperative, *remember*

meminī, -isse, *remember*

memor, -oris, *mindful*

memoria, -ae, f., *memory*; **memoriā tenēre**, *to remember*

mendāx, -ācis, *lying*; as noun, a *liar*

mendicus, -ī, m., *beggar*

mēns, -ntis, f., *mind, thought*; **in mentem venīre**, *come into one's head*

mēnsa, -ae, f., *table*

mēnsis, -is, m., *month*

mercenārius, -ī, m., *hired man*

mercēs, -ēdis, f., *pay, reward*

mereō, -ēre, -uī, -itus (and depon. **mereor**), *deserve*

VOCABULARY

metuō, -ere, -uī, <i>fear, be afraid</i>	mōns, -ntis, m., <i>mountain</i>
metus, -ūs, m., <i>fear</i>	mōnstrum, -ī, n., <i>monster</i>
meus, -a, -um, <i>my, my dear</i>	mora, -ae, f., <i>delay</i>
mī, voc. of meus; dat. of ego	morbus, -ī, m., <i>disease</i>
mihī, dat. of ego	mordeō, -ēre, momordi, morsus, <i>bite</i>
miles, -itis, m., <i>soldier</i>	morior, -ī, mortuus, <i>die</i>
militia, -ae, f., <i>warfare</i> ; militiae, loc., <i>in war</i>	moror, -ārī, <i>delay, stay, tarry, hang around</i>
minimē, <i>least, not at all, very little</i>	mors, -rtis, f., <i>death</i>
minimus, superl. of parvus	mortālis, -e, <i>mortal</i> ; as noun, <i>a mortal</i>
minitor, -ārī, <i>threaten</i> (w. dat.)	mortuus, -a, -um, <i>dead</i> (morior)
minor, -ārī, <i>threaten</i> (w. dat.)	mōs, mōris, m., <i>custom, manner</i> ;
minor, minus, compar. of parvus;	antiqui mōris, <i>old-fashioned</i>
minōrēs, -um, m., <i>descendants</i>	moveō, -ēre, mōvī, mōtus, <i>move</i> ;
minus, adv., <i>less</i>	sē movēre, <i>to stir</i>
mīror, -ārī, <i>wonder, wonder at</i>	mox, <i>soon</i>
mīrus, -a, -um, <i>wonderful, strange</i>	mulier, -eris, f., <i>woman</i>
miser, -era, -erum, <i>wretched, unfortunate, unhappy, pitiful</i>	multitūdō, -inis, f., <i>crowd</i>
miserābilis, -e, <i>pitiable</i>	multō, adv., <i>much</i> (w. comparatives)
miserātus, -a, -um, <i>pitying, having pity</i>	multus, -a, -um, <i>much</i> ; plur., <i>many</i> ; multā nocte, <i>late at night</i>
miseret, -ēre, impers., <i>pity, feel sorry for</i>	mūniō, -īre, -ivī, -itus, <i>fortify</i>
miseria, -ae, f., <i>misery</i>	mūnus, -eris, n., <i>task, duty</i>
mītis, -e, <i>mild</i>	mūrus, -ī, m., <i>wall</i>
mittō, -ere, mīsī, missus, <i>send</i>	Mūsae, -ārum, f., <i>the Muses</i>
modo, <i>only, just, lately, provided that</i>	mūtō, -āre, <i>change</i>
modus, -ī, m., <i>manner, way, tune</i> ;	nam, conj., <i>for</i>
in modum dicere, <i>to chant</i> ; omnī modō, <i>in every way</i> ; eius modī, huius modī, <i>such</i>	nanciscor, -ī, nactus, <i>obtain, get, fall in with</i>
molestē ferre, <i>be annoyed, be dissatisfied</i>	nārrō, -āre, <i>tell</i>
molestia, -ae, f., <i>annoyance</i>	nāscor, -ī, nātus, <i>be born</i>
molestus, -a, -um, <i>troublesome</i>	nātū, abl.: maior nātū, <i>older</i>
moneō, -ēre, -uī, -itus, <i>urge, warn, advise</i>	nātus, -a, -um, <i>born, old</i> (nāscor)
	naufragium, -ī, n., <i>shipwreck</i> ;
	naufragium facere, <i>suffer shipwreck</i>

VOCABULARY

- naufragus**, -a, -um, *shipwrecked*
nāvis, -is, f., *ship*
-ne, added to first word of quest.; in indir. quest., *whether*
nē, w. subj., *not, do not, let not, that not, lest*, (w. verbs of fear-ing) *that*
nē . . . quidem, *not even*
nec (neque), *and not, but not, nor; nec . . . nec, neither . . . nor*
necesse, *necessary*
necessitūdō, -inis, f., *necessity*
necō, -āre, *kill*
neglegēns, -ntis, *indifferent*
negōtium, -ī, n., *business, task*
nēmō, -inis, *no one, nobody*
neque (nec), *and not, but not, nor; neque . . . neque, neither . . . nor*
nesciō, -īre, -īvi, -ītus, *not know*
nescius, -a, -um, *ignorant, not knowing* (w. gen.)
nēve (neu), *and not, and don't, and that not (= nē + ve)*
nihil, *nothing; nihilō minus, none the less*
nīl = nihil
nimbōsus, -a, -um, *cloudy*
nimis, *too*
nimum, *too, too much*
nisi, *if not, except, unless*
niveus, -a, -um, *snow-white*
nōbīs, dat. and abl. of nōs
noceō, -ēre, -uī, -itus, w. dat., *harm, hurt*
noctū, *at night*
nocturnus, -a, -um, *in the night, at night*
nōlī, nōlīte, *do not* (imperat. of nōlō)
nōlō, nōlle, nōluī, *not want, not wish, be unwilling*
nōmen, -inis, n., *name*
nōminātim, *by name, expressly*
nōn, *not*
nōndum, *not yet*
nōnne = nōn + ne (in questions)
nōnnūllī, -ae, -a, *some*
nōs, *we*
nōscō, -ere, nōvī, nōtus, *learn; perf., know*
nōsse, perf. inf. of nōscō
noster, -tra, -trum, *our, our dear*
nostrī } gen. of nōs
nostrum }
nōtus, -a, -um, *known, well-known*
notus, -ī, m., *the south wind*
nōvī, perf. of nōscō
novus, -a, -um, *new, late*
nox, noctis, f., *night; multa nox, late at night*
noxius, -a, -um, *guilty*
nūbēs, -is, f., *cloud*
nūdius tertius, *day before yesterday*
nūdus, -a, -um, *bare*
nūgae, -ārum, f., *trifles, nonsense*
nūllus, -a, -um, *no, none*
num, used in quest. expecting a neg. answer; in indir. quest., *whether; num quid, whether anything*
nūmen, -inis, n., *deity*
numerō, -āre, *count*
numerus, -ī, m., *number*
numquam, *never*

VOCABULARY

nunc, *now*

nūntiō, -āre, *declare, report, announce*

nūntius, -ī, m., *messenger, message, news*

ō, *O*

obligātus, -a, -um, *under obligation*

oblivīscor, -ī, oblitus, w. acc. or gen., *forget*

obscurus, -a, -um, *dark*

obsecrō, -āre, *beseech, pray*

observō, -āre, *watch*

obsignō, -āre, *seal*

obsitus, -a, -um, *planted over, patched over*

obstō, -āre, *oppose, stand in the way, delay*

obtemperō, -āre, w. dat., *submit, obey*

obtestor, -ārī, *beseech, adjure*

obtineō, -ēre, -nuī, -ntus, *hold*

obviam, adv., w. dat., *to meet*

occidō, -ere, -cidī, -cīsus, *kill, slay, finish*

occlūsus, -a, -um, *shut up*

occultō, -āre, *conceal*

occupō, -āre, *occupy, seize; occupātus, busy*

ōceanus, -ī, m., *ocean*

oculus, -ī, m., *eye, apple of one's eye*

officium, -ī, n., *duty*

oleō, -ēre, -uī, *smell*

ōlim, *once, once upon a time*

omnīnō, *wholly (omnis)*

omnipotēns, -ntis, *all-powerful*

omnis, -e, *all, every; omnia, everything*

onus, -eris, n., *burden*

operiō, -īre, -ruī, -rtus, *cover*

opēs, -um, f., *means; sing., power*

opiniō, -ōnis, f., *opinion, belief*

oportet, -ēre, impers., *it is necessary, ought, must*

oppidum, -ī, n., *town*

opprimō, -ere, -pressī, -pressus, *overwhelm*

oppugnō, -āre, *attack*

optimātēs, -ium, m., *nobles, aristocracy*

optimē, *excellently, splendidly, best; in exclam., splendid!*

optimus, *superl. of bonus*

optō, -āre, *wish, choose*

opus, -eris, n., *work, fortification*

opus est, *there is need (w. abl.)*

ōra, -ae, f., *shore*

ōrātiō, -ōnis, f., *speech; ōrātiōnem habēre, make a speech*

orbis, -is, m., *circle; orbis terrarum, the earth*

Orgetorix, -īgis, m., *Orgetorix (a Helvetian leader)*

Orīōn, -ōnis, m., *Orion (a constellation)*

orior, -īrī, ortus, *arise, spring, be born*

ōrnāmentum, -ī, n., *ornament*

ōrnō, -āre, *deck, adorn*

ōrō, -āre, *pray, beseech, entreat*

ōs, ōris, n., *mouth, face*

ostendō, -ere, -ndī, -ntus, *show*

ōtiōsus, -a, -um, *at peace*

ōtium, -ī, n., *peace, rest, quiet*

ovis, -is, f., *sheep*

ōvum, -ī, n., *egg*

VOCABULARY

paene, <i>almost</i>	paupertās, -ātis, f., <i>poverty</i>
paenitet, -ēre, <i>impers., regret, repent</i>	pāx, pācis, f., <i>peace</i>
paenula, -ae, f., <i>mantle</i>	pectus, -oris, n., <i>breast, heart</i>
pānis, -is, m., <i>bread</i>	pecudēs, -um, f., <i>cattle</i>
pannus, -ī, m., <i>patch</i>	pecūnia, -ae, f., <i>money</i>
pār, <i>paris, equal, like</i>	pecus, -oris, n., <i>cattle</i>
parātus, -a, -um, <i>ready, prepared</i>	peior, peius, <i>worse</i> (<i>compar. of malus</i>)
parcō, -ere, <i>pepercī, parsus, w. dat., spare</i>	Pelagus, -a, -um, <i>Greek</i>
parēs, -ntis, m. and f., <i>parent</i>	pendeō, -ēre, <i>pependī, hang</i>
pāreō, -ēre, -uī, w. dat., <i>obey, listen to</i>	penitus, <i>adv., deep, far</i>
pariēs, -ietis, m., <i>wall</i> (of a house)	pēnsūm, -ī, n., <i>assignment, lesson</i>
pariter, <i>on equal terms</i>	per, w. acc., <i>through, over, along, during, for, by</i> ; per sē, <i>in itself</i> ;
parō, -āre, <i>prepare, prepare for, obtain, get ready</i>	per mē quidem, <i>so far as I am concerned</i>
pars, partis, f., <i>part</i> ; in minimā parte, <i>in the slightest degree</i>	peragō, -ere, -ēgī, -āctus, <i>accomplish, finish</i>
partior, -irī, -itus, <i>share</i>	peragrō, -āre, <i>travel through</i>
parvulus, -a, -um, <i>little</i> ; parvula, -ae, f., <i>little girl</i>	perdō, -ere, -didī, -ditus, <i>ruin, confound</i>
parvus, -a, -um, <i>small</i>	pereō, -ire, -iī, -itūrus, <i>perish, pass away, be lost</i> ; pereat, <i>confound him!</i>
pāscō, -ere, pāvī, pāstus, <i>feed, pasture</i>	perficiō, -ere, -fēcī, -fectus, <i>complete, accomplish, perform</i>
pāstor, -ōris, m., <i>shepherd</i>	pergō, -ere, perrēxī, perrēctus, <i>go on, continue</i>
patefaciō, -ere, -fēcī, -factus, <i>make clear, lay bare, expose, reveal</i>	periculōsus, -a, -um, <i>dangerous</i>
pater, -tris, m., <i>father</i>	periculum, -ī, n., <i>danger, test, risk</i> ; dare in periculum, <i>endanger</i> ; fac periculum, <i>try it!</i>
patior, -ī, passus, <i>suffer, allow</i>	peritia, -ae, f., <i>skill, knowledge</i>
patria, -ae, f., <i>native land, native city</i>	peritus, -a, -um, <i>skilled, versed</i> (w. gen.)
patrius, -a, -um, <i>paternal, native</i>	permittō, -ere, -misi, -missus, <i>permit</i>
pauci, -ae, -a, <i>few</i>	permovēō, -ēre, -mōvī, -mōtus, <i>disturb, alarm, overcome</i>
paulisper, <i>a little while</i>	
paulō, <i>a little, a little while</i> (w. comparatives)	
paulum, <i>a little</i>	
pauper, -eris, <i>poor, humble</i>	

VOCABULARY

perpetuus, -a, -um, *perpetual*; in
perpetuum, *forever*

persolvō, -ere, -solvi, -solūtus, *pay*

persuādeō, -ēre, -suāsī, -suāsus,
w. dat. of pers., *persuade, per-
suade of*

pertineō, -ēre, -tinui, w. ad and
acc., *concern*

pervagor, -ārī, *wander through,
prowl in*

pervenio, -ire, -vēni, -ventus, w. in
or ad and acc., *arrive, come to*

pēs, pedis, m., *foot*

petō, -ere, -ivi, -itus, *beg, seek, ask,
ask for, be a candidate for*

Phrygius, -a, -um, *Phrygian, Trojan*

pietās, -ātis, f., *piety, devotion*

piget, -ēre, impers., *disgust, weary*

pignus, -oris, n., *pledge, security*

piscis, -is, m., *fish*

piscō, -āre, *fish*: piscātum ire, go
fishing

pius, -a, -um, *pious, God-fearing,
devoted*

placeō, -ēre, -ui, w. dat., *please, be
pleasing, suit*; placet, *it is agreed*

placidē, *peacefully*

plānē, *distinctly, utterly*

plēnus, -a, -um, *full*

plōrō, -āre, *weep, bewail*

plūrimus, -a, -um, superl. of
multus

plūs, plūris, compar. of multus

pluvius, -a, -um, *rainy*

pōculum, -i, n., *cup*

poena, -ae, f., *satisfaction, punish-
ment*; poenās dare, *suffer punishment*

Poenī, -ōrum, m., *Carthaginians*

pol, *great Scott!* (lit., by Pollux)

polliceor, -ērī, -licitus, *promise,
offer*

polus, -i, m., *firmament*

pōnō, -ere, posui, positus, *put,
place, lay*

pōns, -ntis, m., *bridge*

populus, -i, m., *people*

porta, -ae, f., *gate, door, entrance*

portendō, -ere, -ndī, -ntus, *portend,
presage, foreshadow, mean*

portō, -āre, *carry*

possum, posse, potui, *can, be able*

post, w. acc., *after, behind*

postea, *afterward, after that, later*

posterus, -a, -um, *coming after*;
in posterum, *for the future*

posthac, *hereafter*

postquam, conj., *after*

postremō, *finally, in the end*

postulō, -āre, *ask, demand*

potēns, -ntis, *powerful*

potentia, -ae, f., *power, might*

potestās, -ātis, f., *power, domin-
ion*

potior, -irī, -itus, w. abl., *get pos-
session*

potius, *rather, preferable*

pōtō, -āre, *drink*

pōtus, -a, -um, perf. part. of pōtō

praebeō, -ēre, -ui, -itus, *offer, sup-
ply*

praecipuē, *especially*

praeda, -ae, f., *booty, game*

praedicō, -ere, -dixī, -dictus, *pre-
dict, warn*

praedium, -i, n., *estate, farm*

praedō, -ōnis, m., *robber, brigand*

praemium, -i, n., *reward*

VOCABULARY

praesertim, <i>especially</i>	prōditor, -ōris, m., <i>traitor</i>
praeter, w. acc., <i>besides, beyond, except</i>	proelium, -i, n., <i>battle</i> ; proelia facere, <i>fight</i>
praetereā, <i>besides</i>	perfectiō, -ōnis, f., <i>departure</i>
praetereō, -ire, -iī, -itus, <i>go by</i> : pres. partic. praeteriēns, praetereuntis	prōficiō, -ere, -fēcī, -fectus, <i>accomplish, make progress</i>
praetextus, -a, -um, <i>with a border</i> : toga praetexta, <i>purple-bordered toga</i> (worn by boys and officials)	proficiscor, -i, -fectus, <i>set out, start, leave</i>
praeveniō, -ire, -vēnī, -ventus, <i>anticipate</i>	prōgredior, -ī, -gressus, <i>advance</i>
prandium, -ī, n., <i>breakfast</i>	prohibeō, -ēre, -uī, -itus, <i>prevent, keep off</i>
prātum, -ī, n., <i>meadow</i>	prōmittō, -ere, -misi, -missus, <i>promise</i>
precor, -ārī, <i>pray</i>	prope, <i>nearly, closely</i>
prehendō, -ere, -ndī, -nsus, <i>seize, lay hold of</i>	properō, -āre, <i>be quick, hurry</i>
pretiōsus, -a, -um, <i>expensive, costly</i>	propitius, -a, -um, <i>propitious, favorable</i>
pretium, -ī, n., <i>price, value</i> ; minimī preti, <i>worth very little</i>	prōpōnō, -ere, -posui, -positus, <i>place before, put before</i>
primō, <i>at first</i>	prōpositum, -ī, n., <i>resolution</i>
primum, <i>first, in the first place</i>	propter, w. acc., <i>on account of</i>
primus, -a, -um, <i>first</i>	prōsum, prōdesse, profui, prōfutūrus, <i>be of advantage, profit</i>
prīnceps, -cipis, m., <i>leader, chief, great man</i>	prōvectus, -a, -um, <i>advanced, far along</i>
prior, prius, <i>first, first of the two</i>	prōvidentia, -ae, f., <i>foresight, precaution</i>
priusquam, conj., <i>before</i>	prōvideō, -ēre, -vidi, -visus, <i>provide, look after, see to</i>
privō, -āre, <i>deprive</i> (w. abl.)	prōvincia, -ae, f., <i>province</i>
prō, w. abl., <i>for, instead of, in behalf of</i>	proximus, -a, -um, <i>nearest, next</i>
probātus, -a, -um, <i>acceptable</i> (probō)	pūblicus, -a, -um, <i>public, of the people</i>
probē, in exclam., <i>fine!</i>	puet, -ēre, impers., <i>be ashamed</i> (of)
probō, -āre, <i>approve, prove, test, esteem</i>	puella, -ae, f., <i>girl</i>
probus, -a, -um, <i>honorable, upright</i>	puellula, -ae, f., <i>little girl</i>
procāx, -ācis, <i>boisterous</i>	puer, -ī, m., <i>boy</i>
prōcēdō, -ere, -cessi, -cessus, <i>proceed, advance</i>	puerilis, -e, <i>boyish, of a boy</i>
procul, <i>at a distance</i>	

VOCABULARY

pueritia, -ae, f., *boyhood*
 pugnō, -āre, *fight*
 pulcher, -chra, -chrum, *beautiful,*

fair, pretty

pulcherrimē, *best, most beautifully*
 pulchritūdō, -inis, f., *beauty*
 pultō, -āre, *knock, knock at*
 pūniō, -ire, -īvi, -itus, *punish*
 pūpa, -ae, f., *doll*
 putō, -āre, *think*

quadrāns, -ntis, m., (one fourth of
 an as) *a penny*

quaerō, -ere, quaesivī, quaesitus,
ask, seek, look for

quaesō, *pray* (parenthetical)

quam, *as, than, how*; w. superl.,
as . . . as possible; tam . . . quam,
as . . . as; quam diū, *as long as*

quamquam, *although*

quandō, *when*

quantus, -a, -um, *as great as, how*
great, how big, what great, how
much, as

quārē (quā rē), *therefore, for that*
reason

quārtus, -a, -um, *fourth*

quasi, *as if*

quattuor, *four*

-que, *and*; -que . . . -que, *both . . . and*

querēla, -ae, f., *complaint*

queror, -i, questus, *complain* (of)

quī, quae, quod, *who, which, that,*
what

quicumque, quaecumque, quodcum-
 que, *whoever, whatever*

quid, *what? why?*

quidam, quaedam, quoddam, *a cer-*
tain, a

quidem, *indeed, I'm sure, at least*;
 per mē quidem, *so far as I am*
concerned

quiēscō, -ere, quiēvi, quiētus, *rest*
 quiētus, -a, -um, *quiet* (quiēscō)

quilibet, quaelibet, quodlibet (quid-
 libet), *any you please*

quīn, *but that, that*

quinque, *five*

quīnquāgintā, *fifty*

quis, quae, quid (interrog.), *who?*
which? what?

quis, qua (quae), quid (quod), *some-*
one, something, anyone, anything
 (used chiefly after sī, nisi, nē,
 num)

quisquam, quaequam, quidquam
 (quicquam), *anyone, anything*
 (with negatives)

quisque, quaeque, quidque (quod-
 que), *each, every, each one*

quisquis, quidquid, *whoever, what-*
ever

quīvis, quaevis, quidvis (quodvis),
whoever, whatever, any whatever

quō, *in order that, so that* (used
 before comparatives); quō . . .
 eō, *the . . . the*

quō, *whither? where?*

quod, *because, that*

quōmodo (quō modō), *how, just as*

quoniam, *since*

quoque, *also*

quotannis, *annually*

radius, -i, m., *ray*

rapiō, -ere, rapui, raptus, *carry*
off, snatch away

reciperō, -āre, *recover*

VOCABULARY

recipiō, -ere, -cēpī, -ceptus, <i>get back, receive; in sē recipere, take upon one's self</i>	respi-ciō, -ere, -spexī, -spectus, <i>look back, care for, regard</i>
recreō, -āre, <i>refresh</i>	respondeō, -ēre, -ndī, -nsus, <i>reply</i>
rēctē, <i>rightly, properly</i>	restō, -āre, <i>remain</i>
rēctus, -a, -um, <i>right, straight</i>	revertor, -ī, reverti, <i>return</i>
reddō, -ere, -didi, -ditus, <i>give back</i>	revinciō, -īre, -nxī, -nctus, <i>bind</i>
redeō, -īre, -iī, -itus, <i>go back, come back, return; pres. partic. rediēns, redeuntis</i>	rēx, rēgis, m., <i>king</i>
reditus, -ūs, m., <i>return</i>	Rhodanus, -ī, m., <i>the Rhone (river)</i>
referō, -ferre, -tulī, -lātus, <i>bring back, report</i>	rīdendus, -a, -um, <i>ridiculous, worth laughing at</i>
rēfert, rēferre, impers., <i>it makes a difference</i>	rīdulus, -a, -um, <i>ridiculous, absurd</i>
rēgīna, -ae, f., <i>queen</i>	rīpa, -ae, f., <i>bank (of a river)</i>
regiō, -ōnis, f., <i>district, part of the country</i>	rīsus, -ūs, m., <i>laughter</i>
rēgius, -a, -um, <i>royal</i>	rogō, -āre, <i>ask</i>
rēgnō, -āre, <i>govern, rule</i>	Rōma, -ae, f., <i>Rome</i>
rēgnum, -ī, n., <i>kingdom, dominion</i>	Rōmānus, -a, -um, <i>Roman; as a noun, a Roman</i>
regō, -ere, rēxī, rēctus, <i>rule</i>	rūrsus, <i>again</i>
relēgō, -āre, <i>send away</i>	rūsticus, -a, -um, <i>rustic, peasant</i>
religō, -āre, <i>bind fast, fasten</i>	saccus, -ī, m., <i>sack, bag</i>
relinquō, -ēre, -liquī, -lictus, <i>leave</i>	sacellum, -ī, n., <i>shrine</i>
reliquus, -a, -um, <i>left, remaining, the rest (of); reliquum est, it remains</i>	sacer, -cra, -crum, <i>sacred, accursed</i>
remaneō, -ēre, -mānsī, -mānsus, <i>remain behind</i>	sacerdōs, -ōtis, m., <i>priest</i>
remedium, -ī, n., <i>relief</i>	sacra, -ōrum, n., <i>sacrifices</i>
repēdō, -ere, -pendī, -pēnsus, <i>pay back</i>	sacrificō, -āre, <i>sacrifice</i>
reperiō, -īre, repperī, repertus, <i>find</i>	saeculum, -ī, n., <i>age, generation</i>
reportō, -āre, <i>carry back</i>	saepe, <i>often</i>
rēs, rei, f., <i>thing, matter, affair, circumstance, fortune; rē vērā, really; rēs pūblica, rei pūblīcae, state, commonwealth</i>	saepenumērō, <i>many a time</i>
	saevus, -a, -um, <i>fierce</i>
	sagitta, -ae, f., <i>arrow</i>
	sagum, -ī, n., <i>soldier's cloak</i>
	saltem, <i>at any rate</i>
	salūs, -ūtis, f., <i>safety, greeting</i>
	salveō, -ēre, <i>be well; salvē, salvēte, how do you do? hurrah for . . . ! welcome! hail!</i>
	salvus, -a, -um, <i>well, safe</i>

VOCABULARY

sānctus, -a, -um, *sacred, inviolable*

sānē, *of course*

sanguis, -inis, m., *blood*

sapiēns, -ntis, *wise*; as a noun, *a wise man*

satis, *enough, sufficient, sufficiently*

Sāturnius, -a, -um, *of Saturn, Saturn's*

saxum, -ī, n., *rock*

scālae, -ārum, f., *ladder*

scelestus, -ī, m., *rascal*

scelus, -eris, n., *crime*; **sī quid sceleris**, *if any crime*

sciō, -īre, -īvi, -ītus, *know*; **quod sciam**, *so far as I know*

scissus, -a, -um, *torn, rent*

scitō, imperative of **sciō**

scribō, -ere, **scripsī**, **scriptus**, *write*

sē, acc. and abl. of refl. pron., *himself, herself, themselves*

sēclūdō, -ere, -clūsī, -clūsus, *shut away, banish*

sēcrētum, -ī, n., *secret, hidden thing*

secundum, w. acc., *according to*

secundus, -a, -um, *second, prosperous*

sēcūrus, -a, -um, *free from care*

sed, *but*

sēdecim, *sixteen*

sedeō, -ēre, **sēdī**, **sessus**, *sit*

sēdēs, -is, f., *abode, home*

sella, -ae, f., *chair*

semper, *always*

senātor, -ōris, m., *senator*

senātōrius, -a, -um, *of the senate*

senātus, -ūs, m., *senate*

senectūs, -ūtis, f., *old age*

senex, gen. **senis**, *old, an old man*

sententia, -ae, f., *thought, judgment, opinion*

sentiō, -īre, **sēnsī**, **sēnsus**, *feel, perceive, have opinion*

septuāgintā, *seventy*

Sequanī, -ōrum, m., *the Sequanians* (a Gallic tribe)

sequor, -ī, **secūtus**, *follow*

serpēns, -ntis, f., *reptile, serpent*

sertum, -ī, n., *garland*

sērus, -a, -um, *late*

serva, -ae, f., *slave, woman servant*

servilis, -e, *a slave's*

servō, -āre, *save, keep, preserve*

servus, -ī, m., *slave, servant*

sestertius, -ī, m., *sestertius* (= four cents), *a nickel*

seu = sive

sevērus, -a, -um, *stern, strict*

sex, *six*

Sextus, -ī, m., *Sextus* (a Roman name)

sī, *if*

sibi, dat. of refl. pronoun; see **sē**

sīc, *thus*

sīcut, *as, just as*

sīdus, -eris, n., *constellation*

signum, -ī, n., *signal*

silentium, -ī, n., *silence*

silva, -ae, f., *forest*

similis, -e, *like, alike*; **vērī simile**, *likely*

Sīmōis, -entis, m., *the Simois* (a river near Troy)

simul, *at the same time*; **simul atque**, *as soon as*

VOCABULARY

sine, w. abl., <i>without</i> ; sine dubiō, <i>no doubt</i>	stabulum, -ī, n., <i>stable</i>
sive, <i>or if</i> ; sive . . . sive, <i>whether . . . or</i>	statim, <i>immediately</i>
soccus, -ī, m., <i>shoe, slipper</i>	statiō, -ōnis, f., <i>post, place of duty</i>
sociō, -āre, <i>ally</i>	statuō, -ere, -uī, -ūtus, <i>decide, found, establish</i>
socius, -ī, m., <i>partner, companion</i>	stella, -ae, f., <i>star</i>
sodālis, -is, m., <i>comrade, chum, best friend</i>	sternō, -ere, strāvi, strātus, <i>spread, scatter</i>
sōdēs (= si audēs), <i>please</i> (parenthetical)	stipendium, -ī, n., <i>pay</i> ; stipendia facere, <i>serve in the army</i>
sōl, sōlis, m., <i>sun</i>	stō, -āre, steti, status, <i>stand</i>
soleō, -ēre, solitus sum, <i>be 'accustomed</i>	strēnuus, -a, -um, <i>vigorous, energetic</i>
solitus, -a, -um, <i>customary, usual</i> (soleō)	stringō, -ere, -nxī, strictus, <i>draw</i> (sword)
sollicitō, -āre, <i>stir up, excite, trouble</i>	studeō, -ēre, -uī, <i>be eager</i>
sollicitūdō, -inis, f., <i>anxiety, worry</i>	stultitia, -ae, f., <i>stupidity</i>
sollicitus, -a, -um, <i>anxious, worried</i>	stultus, -a, -um, <i>stupid, foolish</i>
sōlum, <i>only</i>	suādeō, -ēre, suāsī, suāsus, <i>advise, suggest</i>
sōlus, -a, -um, <i>alone, only, lonely</i>	suāvis, -e, <i>sweet</i>
solvō, -ere, solvi, solūtus, <i>free, dispel</i>	sub, w. acc. and abl., <i>under, beneath</i>
somniō, -āre, <i>dream</i>	subdūcō, -ere, -dūxī, -ductus, <i>draw ashore</i> (ships)
somnium, -ī, n., <i>dream</i>	subitō, <i>suddenly</i>
somnus, -ī, m., <i>sleep, dream</i>	sublātus, perf. partic. of tollō
sonitus, -ūs, m., <i>sound</i>	submergō, -ere, -mersī, -mersus, <i>sink</i>
soror, -ōris, f., <i>sister</i>	succēdō, -ere, -cessī, -cessus, <i>enter</i> (w. dat.)
sors, sortis, f., <i>lot, fate</i>	suffrāgium, -ī, n., <i>vote</i> ; suffrāgium ferre, <i>to vote</i>
sospes, -itis, <i>safe</i>	suī, gen. of refl. pronoun; see sē
speciēs, -eī, f., <i>appearance, looks</i> ; bonā speciē, <i>good-looking</i>	sum, esse, fuī, futūrus, <i>be</i> ; est quod, <i>there is something which</i>
spectō, -āre, <i>look, look at, behold</i>	summus, -a, -um, <i>highest, greatest, top of</i>
spērō, -āre, <i>hope, hope for</i>	
spēs, -eī, f., <i>hope</i>	
splendidus, -a, -um, <i>fine, white</i>	
sponte: tuā sponte, <i>of your own accord</i>	
st, <i>sh!</i>	

VOCABULARY

sūmō, -ere, sūmpsi, sūmptus, *take, take up, assume*

sūmptuōsus, -a, -um, *costly, lavish*

superbus, -a, -um, *proud*

superō, -āre, *surpass, cross*

supplicātiō, -ōnis, f., *thanksgiving*

supplicium, -i, n., *punishment*

suprā, w. acc., *above*

suprēmus, -a, -um, *highest*

suscipiō, -ere, -cēpi, -ceptus, *undertake, undergo*

suspectus, -a, -um, *suspected*

suspiciō, -ere, -spexi, -spectus, *suspect*

suspiciō, -ōnis, f., *suspicion*

suspikor, -ārī, *suspect, be suspicious*

sustentō, -āre, *support*

sustineō, -ēre, -uī, -tentus, *sustain, bear, endure*

suus, -a, -um, *his, her, its, their* (refl.)

Sychaeus, -ī, m., *Sychaeus* (husband of Dido)

taceō, -ēre, -uī, -itus, *be still, be silent*

taedet, -ēre, *impers., disgust, weary*

tālis, -e, *such*

tam, *so, such*; tam . . . quam, *so . . . as, as . . . as*

tamen, *however, yet, still, but*

tandem, *at last, pray, I'd like to know*

tantum, *only, merely; so much, so much only*

tantus, -a, -um, *so great, such, this great*; tantum . . . quantum, *as much . . . as*; est tantī, *it is worth while*

tardus, -a, -um, *slow, behind time*

tē, acc. and abl. of tū

tēctum, -ī, n., *roof, house*

tempestās, -ātis, f., *storm*

templum, -ī, n., *temple*

tempora, -um, n., *temples* (of the forehead)

tempus, -oris, n., *time*

tenāx, -ācis, *clinging*

tenebrōsus, -a, -um, *dark*

teneō, -ēre, -uī, -tus, *hold, restrain, keep, have*; memoriā tenēre, *to remember*

tener, -era, -erum, *tender, young*

terra, -ae, f., *land*

terreō, -ēre, -uī, -itus, *frighten, terrify*

territō, -āre, *frighten, dismay*

terror, -ōris, m., *terror, fright*

tertius, -a, -um, *third*

testor, -ārī, *swear by, call to witness*

testūdō, -inis, f., *tortoise, turtle*

Teucrī, -ōrum, m., *Trojans*

tibi, dat. of tū

timeō, -ēre, -uī, *fear, be afraid*

timor, -ōris, m., *fear, alarm*

tinguō, -ere, -nxi, -nctus, *dip*

tirō, -ōnis, m., *recruit*

toga, -ae, f., *toga*; toga virilis, *man's toga*

tolerō, -āre, *endure, sustain, bear*

tollō, -ere, sustulī, sublātus, *do away with, remove*

torqueō, -ēre, torsi, tortus, *torture*

tot, *so many*

tōtus, -a, -um, *whole, all, from head to foot*

trāctō, -āre, *handle*

tradō, -ere, -didī, -ditus, *hand over, intrust*; trādere in cūstōdiam, *put in prison*

VOCABULARY

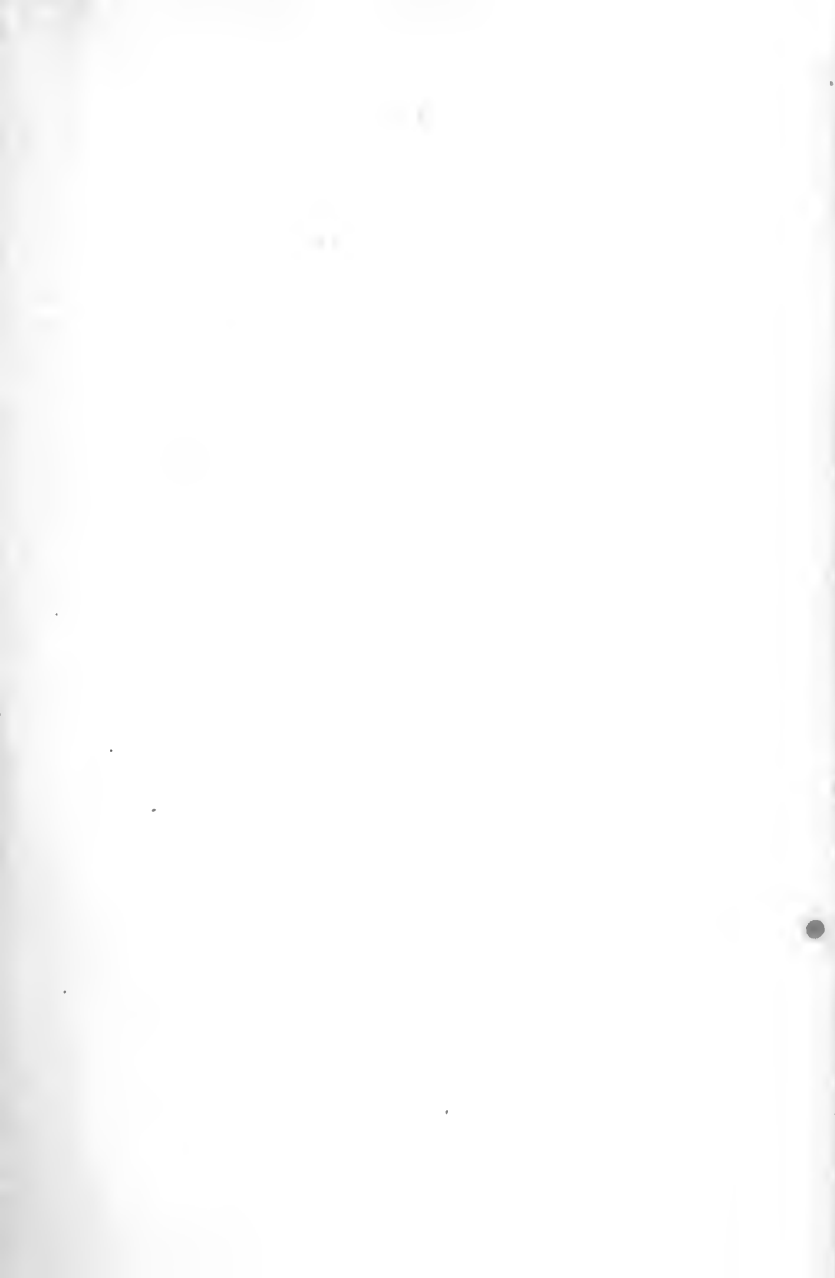
trāns, w. acc., <i>across</i>	unda, -ae, f., <i>wave</i>
trānsēō, -īre, -iī, -itus, <i>cross</i>	unde, <i>whence, where</i>
trānsfuga, -ae, m., <i>deserter</i>	ūnus, -a, -um, <i>one, one only; ūnā cum, along with</i>
trānsigō, -ere, -ēgī, -āctus, <i>finish, settle</i>	Ūrania, -ae, f., <i>Urania</i> (one of the Muses)
trēs, tria, <i>three</i>	urbānus, -a, -um, <i>polished, of the city; urbānī hominēs, city people</i>
Triōnēs, -um, <i>the Dipper</i> (a constellation)	urbs, urbis, f., <i>city</i>
tristis, -e, <i>sad</i>	usquam, <i>anywhere</i>
tristitia, -ae, f., <i>sadness</i>	ūsus, -ūs, m., <i>use; usuī esse, be of use</i>
Trōia, -ae, f., <i>Troy</i>	ut, <i>that, so that, as, how</i>
Trōiānus, -a, -um, <i>Trojan; Trōiānus, -ī, m., a Trojan</i>	uter, utra, utrum, <i>which of the two</i>
Trōius, -a, -um, <i>Trojan</i>	uterque, utraque, utrumque, <i>each of the two, both</i>
Trōs, Trōis, m., <i>a Trojan</i>	ūtilis, -e, <i>useful, good</i>
tū, <i>you</i> (sing.)	utinam, <i>would that</i>
tuba, -ae, f., <i>trumpet</i>	ūtor, -ī, ūsus, <i>use</i> (w. abl.)
tueor, -ērī, tūtus, <i>watch, protect</i>	utrum . . . an, <i>whether . . . or</i>
tuī, gen. of tū	uxor, -ōris, f., <i>wife</i>
Tulliola, -ae, f., <i>little Tullia</i>	
tum, <i>then; tum . . . tum, now . . . now, both . . . and</i>	vacca, -ae, f., <i>cow</i>
tumultus, -ūs, m., <i>disturbance, uproar</i>	vacuus, -a, -um, <i>empty</i> (w. abl.)
tunc, <i>then</i>	vadium, -ī, n., <i>shoal, shallow water</i>
turba, -ae, f., <i>crowd, mob</i>	valdē, <i>very</i>
tūtus, -a, -um, <i>safe</i>	valeō, -ēre, -uī, <i>be strong, be well; valē, valēte, good-by, farewell</i>
tuus, -a, -um, <i>your</i>	valētūdō, -inis, f., <i>health</i>
tyrannus, -ī, m., <i>despot, tyrant</i>	validus, -a, -um, <i>strong, sturdy</i>
Tyrius, -ī, m., <i>Tyrian, Carthaginian</i>	vāllum, -ī, n., <i>rampart, fortification</i>
	vāstō, -āre, <i>lay waste</i>
ūber, -eris, n., <i>fertility</i>	vātēs, -is, m., <i>seer, soothsayer</i>
ubi, <i>where</i>	vectus, -a, -um, <i>carried, having traversed</i>
ubique, <i>everywhere</i>	vehementer, <i>very much, awfully</i>
ūllus, -a, -um, <i>any, anyone</i>	vel, <i>or, if you please; vel . . . vel, either . . . or</i> (as you like)
ultimus, -a, -um, <i>last</i>	velim, pres. subj. of volō, <i>I should like</i>
umbra, -ae, f., <i>shadow</i>	
umquam, <i>ever</i>	

VOCABULARY

- vēlōx**, -ōcis, *swift*
vēndō, -ere, -didī, -ditus, *sell*
veneror, -ārī, *worship, reverence*
venia, -ae, f., *forgiveness*
veniō, -īre, **vēnī**, **ventus**, *come*
vēnor, -ārī, *hunt*; **vēnātum** īre, *go hunting*
ventus, -ī, m., *wind*
Venus, -eris, f., *Venus* (goddess of love, mother of Aeneas)
venustās, -ātis, f., *charm*
venustus, -a, -um, *charming*
vēr, **vēris**, n., *spring*
verberō, -āre, *beat*
verbum, -ī, n., *word*
vērē, *truly, really*; **vērē dicere**, **vērē loquī**, *to tell the truth*
vereor, -ērī, **veritus**, *fear*
vērō, *certainly, indeed, of course*
vertō, -ere, -rtī, -rsus, *turn*
vērūm, *but*
vērus, -a, -um, *true, real*; **vērūm**, -ī, n., *truth*; **rē vērā**, *really*; **vērī simile**, *likely*
vēscor, -ī, *consume, breathe* (w. abl.)
vesper, -erī or -eris, m., *evening*
vester, -tra, -trum, *your*
vestigium, -ī, n., *footprint, track*
vestimentum, -ī, n., *garment, clothing*; plur., *clothes*
vestrī }
vestrum } *genitives of vōs*
vetulus, -ī, m., *little old man*
via, -ae, f., *road, way, street*
vīcīna, -ae, f., *neighbor woman*
vīcīnia, -ae, f., *neighborhood*
vīcīnus, -ī, m., *neighbor*
victor, -ōris, m., *victor*; as an adj., *victorious*
videō, -ēre, **vidī**, **vīsus**, *see*; **videor**, *seem*
vigilō, -āre, *watch, be vigilant, be awake*
vīgintī, *twenty*
villa, -ae, f., *country house, farm*
vinciō, -īre, **vinxī**, **vinctus**, *bind*
vincō, -ere, **vīcī**, **victus**, *defeat, conquer*
vinculum, -ī, n., *chain*
vīnum, -ī, n., *wine*
vir, -ī, m., *man, husband*
vīrēs, -ium, f., plur. of **vīs**, *strength*
virgō, -inis, f., *maiden, girl, young lady, young woman*
virilis, -e, *of a man*
virtūs, -ūtis, f., *courage, bravery, heroism, virtue*
vīs, **vīs**, f., *force, strength, violence, a lot*
vīs, second pers. of **volō**
vīta, -ae, f., *life, darling*
vīvō, -ere, **vīxī**, **vīctus**, *live*
vīvus, -a, -um, *alive*
vix, *hardly, scarcely*
vōbīs, dat. and abl. of **vōs**
vocō, -āre, *call*
volēns, -ntis, *willing*
volō, **velle**, **voluī**, *will, wish, want*
voluntās, -ātis, f., *will, wish, determination*
voluptās, -ātis, f., *pleasure, enjoyment*
vortō = **vertō**; **dī bene vortant**, *the gods forbid*
vōs, *you* (plur.)
vōx, **vōcis**, f., *voice, word, remark*
vulnerō, -āre, *wound*; **vulnerātus**, *wounded*







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